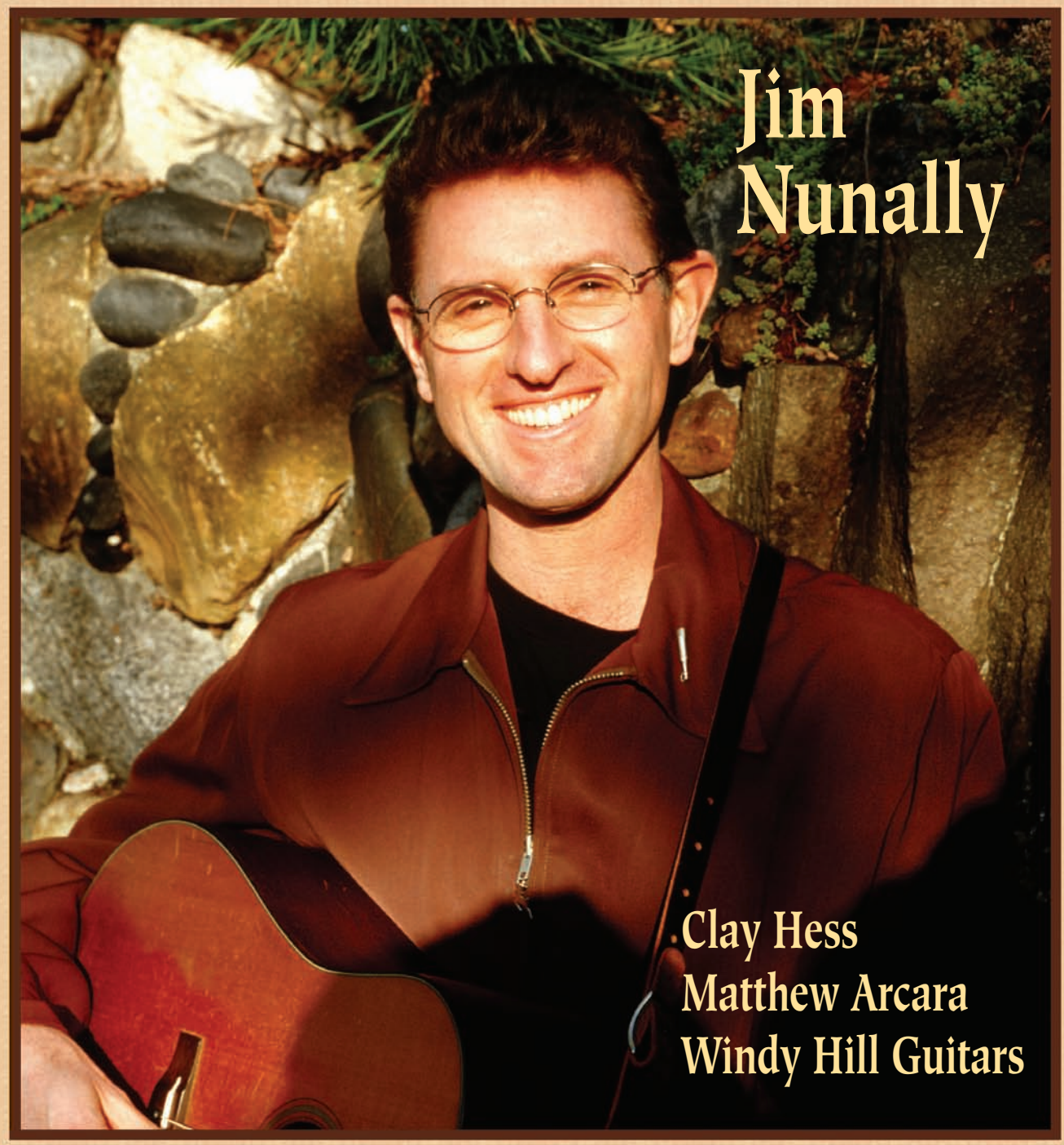
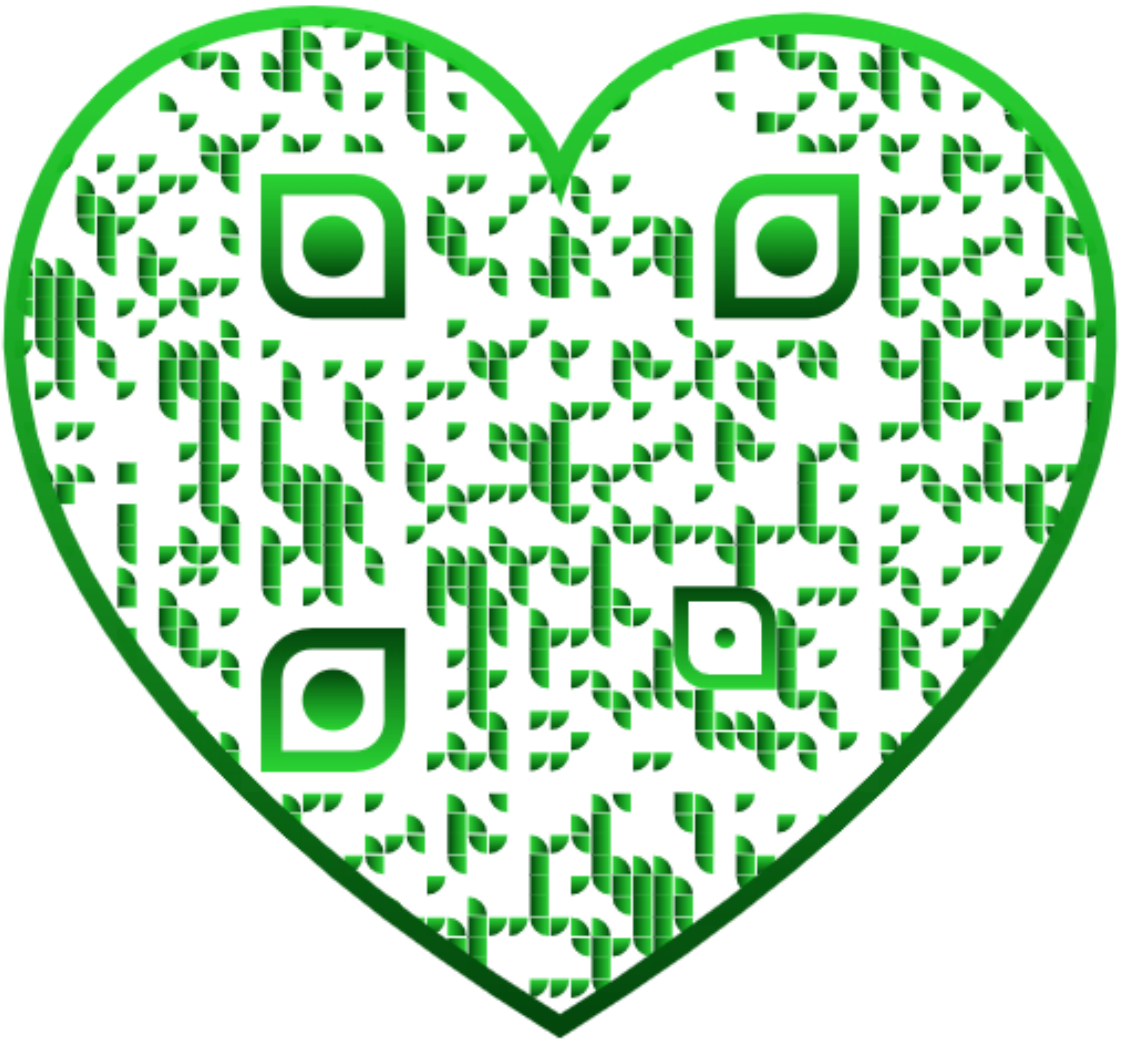
$5.00

Flatpicking Guitar Magazine

Volume 7, Number 2 January/February 2003





EXPress Yourself

What top bluegrass players are saying about EXP strings

"I've been using the EXP17s and they're great. They stay livelier longer and have a great sound. I wouldn't use anything else." **Del McCoury**
Guitar

"I really like the longevity of EXP75s. I tend to sweat a lot and I can't believe how long they stay lively." **Ronnie McCoury**
Mandolin

"The EXP42s rock! They sound great, and they last a long time."
Rob Ickes
Resophonic Guitar

"The best string I've ever used, honest to God! They make a good mandolin sound better...and they're great for guitar." **Ricky Skaggs**
Guitar & Mandolin

"Playing Bluegrass music requires me to have a guitar that is loud, clear, and can handle hours of playing. D'Addario EXP17s are the only strings I'll use."
Bryan Sutton
Guitar

EXP strings are available for acoustic guitar, resophonic guitar, and mandolin.

D'Addario® EXP® EXTENDED PLAY COATED

Made in USA

NQA ISO 9001 REGISTERED COMPANY

J. D'Addario & Company, Inc. • PO Box 290, Farmingdale, NY 11735 USA
www.daddariostrings.com

Flatpicking Guitar Magazine

Volume 7, Number 2

January/February 2003

Published bi-monthly by:
High View Publications
P.O. Box 2160
Pulaski, VA 24301

Phone: (540) 980-0338
Fax: (540) 980-0557
Orders: (800) 413-8296
E-mail: highview@flatpick.com
Web Site: http://www.flatpick.com
ISSN: 1089-9855

Dan Miller - Publisher and Editor
Mariann Miller - Sales and Advertising
Connie Miller - Administration
Contributing Editors:
Dave McCarty
Bryan Kimsey
Cover Scan - Jason Hungate

Subscription Rate ($US):
US $24.00
Canada/Mexico $37.00
Other Foreign $41.00

All contents Copyright © 2003 by High View Publications unless otherwise indicated
Reproduction of material appearing in the *Flatpicking Guitar Magazine* is forbidden without written permission

Printed in the USA

IBMA International Bluegrass Music Association MEMBER

CONTENTS

FEATURES

Jim Nunally 4
Flatpicking Profile: Clay Hess 27
Windy Hill Guitars 31
By Request: "Under the Double Eagle" 40

COLUMNS

Beginner's Page: "Blackberry Blossom" 12
Dan Huckabee
Flatpick Rhythm: The Key of E 14
Joe Carr
Flatpicking Folk/Acoustic Rock: "Old and In The Way" 17
John Tindel
Maintenance & Repair: Soundboard Repair II 19
Frank Ford
Kaufman's Corner: "Spider Bit The Baby" 22
Steve Kaufman
Adventures in Acoustic Music: Style Study 25
John Carlini
Nashville Flat Top: The Blues 35
Brad Davis
The Solo Flatpicker: Explorations in E 38
Dan Crary
Gypsy Jazz Guitar: Speed 46
Paul Mehling
The O-Zone: "Lonesome Moonlight Waltz" 48
Orrin Star
"All of Me" 51
Dix Bruce
Music Theory: Mastering the Fingerboard "Katy Hill" 55
Mike Maddux
Gospel Guitar: "Dixie, Look Away" 59
Harold Streeter
Flatpicking Gospels: "Ivy League Reel" 64
Bill Bay
Flatpicking Fiddle Tunes: Northern Tunes 67
Adam Granger
Exploring Bluegrass : Developing Your Own Style 69
Steve Pottier
Eclectic Acoustic "Monroe's Hornpipe" 71
John McGann

DEPARTMENTS

CD Highlight: *Matthew Arcara* 74
Reviews 78

How to Duplicate & Promote an Acoustic CD Release

1. **Send your music to radio.** No matter how you define your goals, you need to get your music to folk radio. One excellent way to do this is through a **radio-oriented sampler CD program**, such as the OASISACOUSTIC™ sampler CDs, which get the music of Oasis clients to hundreds of key radio stations throughout the U.S.

2. **Find distribution.** When people hear your music on the radio and want to buy the CD, will they be able to find it? If you make your CD with Oasis, they will. Here's why: Oasis clients automatically qualify for national distribution through Valley Media, the nation's largest full-line distributor. This means your CD is automatically available at all of the biggest Internet music stores: CDnow, Amazon.com, Music Boulevard, TotalE.com, etc. Your CD is also available for special-order distribution in all the big retail chains: Borders, Camelot, etc.

3. **Think "retail-friendly" when packaging your CD.** Your CD needs to look as good as it sounds. While jewel-box packaging is still very popular, as an alternative you may want to consider eye-catching **cardboard substitutes for the jewel box.** such as the patented **Oasis Jewel-Free™ Box**.

4. **Work with a reputable duplication company:**

• **Ask for references.** Who are the company's clients? Do they include artists and labels you respect? (Oasis is proud of our work, for example, with Trout Fishing in America, David Wilcox, Trapezoid, Chris Smither, Brooks Williams, Steven King, Salamander Crossing...)

• **Do they understand your music and your market?** If you're going to Kerrville for the first time, do they understand what this means? If your guitar sounds too tinny, do they know how to fix it? Nerissa Nields (The Nields) says "We love dealing with a company that knows and cares who we are. Oasis is fantastic; they manufactured our CDs in time to make sure we had them for our CD release at the Iron Horse. And the quality is superb."

[:OASIS®:]
CD & CASSETTE DUPLICATION

Call toll-free:
(888)296-2747 (888-BY OASIS)
send us e-mail at info@oasisCD.com,
or check out our web site, www.oasisCD.com
(selected as a Luckman's Best of the Web® site).

EDITOR'S PAGE

FGM Records

Although we have released yearly sampler CDs since our first year of publication and have also released two "various artist" projects (*New Standards* and *DocFest*), we have never officially declared that we were a record label. With the release of our first solo artist CD, Brad Davis' *I'm Not Gonna To Let My Blues Bring My Down* (see ad on page 34), we will be officially announcing the formation of FGM Records. We will continue to put together various artist projects, in fact we are about half way through recording our next one, but additionally we plan to begin releasing other solo, duo, and band projects. Currently we are discussing future project possibilities with Jim Nunally & Dix Bruce, John Carlini, the Kessinger Brothers, and David Grier. There are many exciting CD possibilities in our future.

Brad Davis Ear Training Course

A couple of years ago Brad Davis put together an ear training course for flatpicking guitar. The course has been very well received by those who have purchased it and I think it is one of the best training tools out there. A while back Brad sent the course to Bill Bay at Mel Bay Publications and Bill was so impressed with it, he bought the project from Brad and has begun producing it and distributing it under Mel Bay Publications. Mel Bay has improved the packaging and lowered the price. You can't beat that!

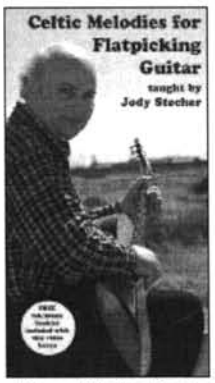
In addition to buying the flatpicking course from Brad, Bill also hired Brad to produce ear training courses for blues guitar, country guitar, rock guitar, and mandolin, utilizing the same method. I think that readers of this magazine would be especially interested in both the flatpicking course and the blues course. Both are available through Flatpicking Mercantile (800-413-8296).

Audio Reference

Recently one of our subscribers suggested that we add a reference to the top of each tab page in the magazine to indicate the track number on the audio CD for that song. For me it was one of those slap yourself on the forehead, "Why didn't I think of that" occasions. You will notice that we have begun to include this audio reference in this issue.

Bluegrass Lead Guitar
taught by Scott Nygaard

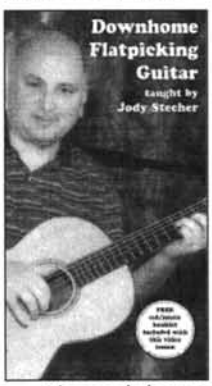
In this video, renowned guitarist Scott Nygaard guides you through the old-time fiddle tune *Little Billy Wilson*, a crosspicking arrangement of *Home Sweet Home*, a melodic solo on the blues song *Trouble in Mind* and shows you how to combine these influences when creating a solo on a bluegrass tune like *East Virginia Blues*. Scott explains in detail the techniques needed to master the bluegrass lead guitar style and the ideas behind his arrangements. All are clearly illustrated in split-screen close-ups. ***GW604 $29.95***



Celtic Melodies for Flatpicking Guitar
taught by Jody Stecher

The colorful tones of the guitar are well suited to the music of Ireland and Scotland. Jody Stecher has developed a unique approach to flatpicking Celtic music drawing on the sounds and techniques of the harp, fiddle and pipes. This video lesson presents a graded course starting with simpler fingering with special attention to picking techniques. Building on a base of a confident and deliberate right hand, more challenging left hand work is gradually introduced.

Titles include: ***Reel*** *Sheehan's Reel •* ***Jig*** *The Connaughtman's Rambles •* ***March*** *A Trip To Mabou Ridge •* ***Strathspey*** *The Devil In The Kitchen •* ***Reel*** *Muilleann Dubh •* ***Reel*** *Doctor Gilbert* ***GW605 $29.95***



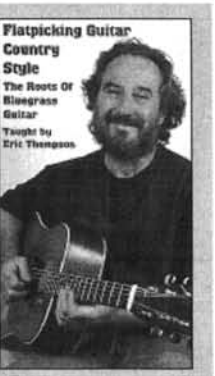
Downhome Flatpicking Guitar
taught by Jody Stecher

Jody Stecher has long been America's least generic flatpicker. This video is both a roadmap of Jody's development as a flatpicking guitarist of mostly American vernacular music, and a guide to how any flatpicker can expand their expressive technique. Think of it as *"Flatpicking According to Jody"*.

It's a graded course starting with basics in which the technical relationship between fingerpicking and flatpicking is made clear. The first few pieces are great songs with memorable melodies but minimal fingering so that right hand fundamentals can be mastered. With each new tune more techniques are introduced and more and more fingerboard is used, both horizontally and vertically. The second half of the video is purely instrumental music and the tunes are more complex.

Titles include: Carter's Blues, It's Hard To Love, I Got A Bulldog, Leake County Blues, Arkansas Traveler, The Dawn and The Ship in Full Sail ***GW606 $29.95***

Flatpicking Guitar Country Style
The Roots of Bluegrass Guitar
Taught by Eric Thompson



Eric Thompson will have you flatpicking lead breaks in styles from Maybelle Carter to Doc Watson. You'll learn to pick out the melody to songs like *East Virginia Blues, Sad and Lonesome Day* and *Shady Grove*. You will learn to embellish your playing with "hammer-ons" and "pull-offs" for the real old-time country sound. You'll build a solid technique, advancing step-by-step through single note arrangements of *Thompson's Rag*, fiddle hoedowns *Arkansas Traveler* and *Soldier's Joy*, and a bluesy bluegrass break for *Good Old Mountain Dew* (employing slippery slides and hot runs). Eric's invaluable tips on left hand fingering and right hand pick technique are clearly illustrated in split-screen close-ups.
GW 601 $29.95

Flatpicking Fiddle Tunes
Reels, Rags & Hoedowns
Taught by Eric Thompson

Old-time fiddle tunes are the bedrock upon which acoustic guitar flatpicking is built. Eric Thompson's strong, melodic picking has set a benchmark for taste and tone for nearly four decades. In this video Eric shares soulful arrangements of seven of his favorites, guiding you slowly, line-by-line through classics like *Texas Gals, Fish In The Millpond,* Scottish-Irish rooted *Miller's Reel* and *Stony Point,* mountain modal *Falls of Richmond,* swingin' *Kennedy Rag* and the bouncy *East Tennessee Blues.* You'll build your repertoire and hone your technique, exploring fingering patterns in six different keys which are all clearly illustrated in split-screen close-ups. ***GW 602 $29.95***

Bluegrass Crosspicking Guitar
Taught by Eric Thompson

Crosspicking is an exciting flatpicking technique that is an essential part of every bluegrass guitarist's arsenal. Utilizing repeated patterns on three-string groups, crosspicking captures the bounce of a fiddler's double shuffle and the drive of three-finger banjo Scruggs-style rolls. Eric Thompson lays it out for you in easy to understand steps, illustrating the basic patterns with arrangements of *Fly Around My Pretty Little Miss, Blackberry Rag, Beaumont Rag, Wildwood Flower,* and *Cross-eyed Fiddler.* Split-screen close-ups let you see exactly what and how Eric is playing. ***GW 603 $29.95***

Beginner's Country Guitar
taught by Fred Sokolow

All you need to put over a good country song is your voice and a guitar. This video lesson gives you the tools you need to play old-fashioned country, honky-tonk and country rock. You'll learn how to play: Accompaniment strums for different rhythmic feels; a variety of first-position chords; bass runs; major scales; solos and turnarounds. . *Tunes include: Blue Eyes Crying In The Rain, I'm So Lonesome I Could Cry, The Bottle Let Me Down, I'm Movin' On, Will The Circle Be Unbroken, Silver Wings and Jambalaya,* ***GW407 $29.95***

Flatpicking Country Classics
taught by Fred Sokolow

In this 75 minute video Fred teaches nine standards every country picker/singer should know... from start to finish. You'll learn an intro for each song, a backup pattern and bass runs to play while singing, an instrumental solo, and an ending. Picking up where his *BEGINNER'S COUNTRY GUITAR* video left off, Fred keeps the arrangements fairly simple but includes a few up-the-neck chord positions and hot licks. You'll learn solos and runs in five different keys. Each song is played at regular speed and then slowed down on a split-screen that gives you a close-up look at the picking hand and the chording hand.

Tunes include: New San Antonio Rose, Wild Side of Life, Waltz Across Texas, The Race is On, Beautiful Kentucky Waltz, That's the Way Love Goes, I Don't Hurt Anymore, Someone I Used To Know and City of New Orleans ***GW410 $29.95***

Basic Country Flatpicking Guitar
taught by Dix Bruce

Hot guitar licks abound these days but simple melodies played along with chord strums on the low strings of the guitar have never lost their appeal. Pioneered in the 1920s by the great Mother Maybelle Carter, this combination of lead and rhythm guitar playing is the foundation upon which all traditional country, folk, bluegrass, and hot flatpicking guitar is based. In this video lesson Dix Bruce carefully teaches lead and backup guitar to nine great and classic country, bluegrass, and folk standards, ballads and hot breakdowns played by musicians the world over.

Tunes include: Worried Man Blues, Lonesome Valley, Storms Are On the Ocean, Handsome Molly, Wildwood Flower, Redwing, John Hardy, Jimmie Brown the Newsboy ***GW308 $29.95***

SPECIAL OFFER: Buy any three videos and take a fourth FREE. Postage/handling FREE with this offer.
(FREE tab/music instructional booklets are included with each video lesson)

Make checks payable to Stefan Grossman's Guitar Workshop, Inc. • Visa/Mastercard Orders Accepted • Write for our FREE catalog.
EUROPE/AUSTRALIA: All videos are available in PAL format from our English office. For information regarding prices, write:
P.O. Box 1405, Mosscroft Lane, Doncaster DN7 6XQ, England Tel: 01302/841994 Fax: 01302/840144
For Dealer inquiries in the U.S. and Canada call Mel Bay Publications at 800-8-Mel Bay

STEFAN GROSSMAN'S GUITAR WORKSHOP, INC.
P. O. BOX 802, SPARTA, NJ 07871 TEL: 973/729 5544 FAX: 973/726 0568
VISIT OUR WEB SITE AT HTTP://WWW.GUITARVIDEOS.COM

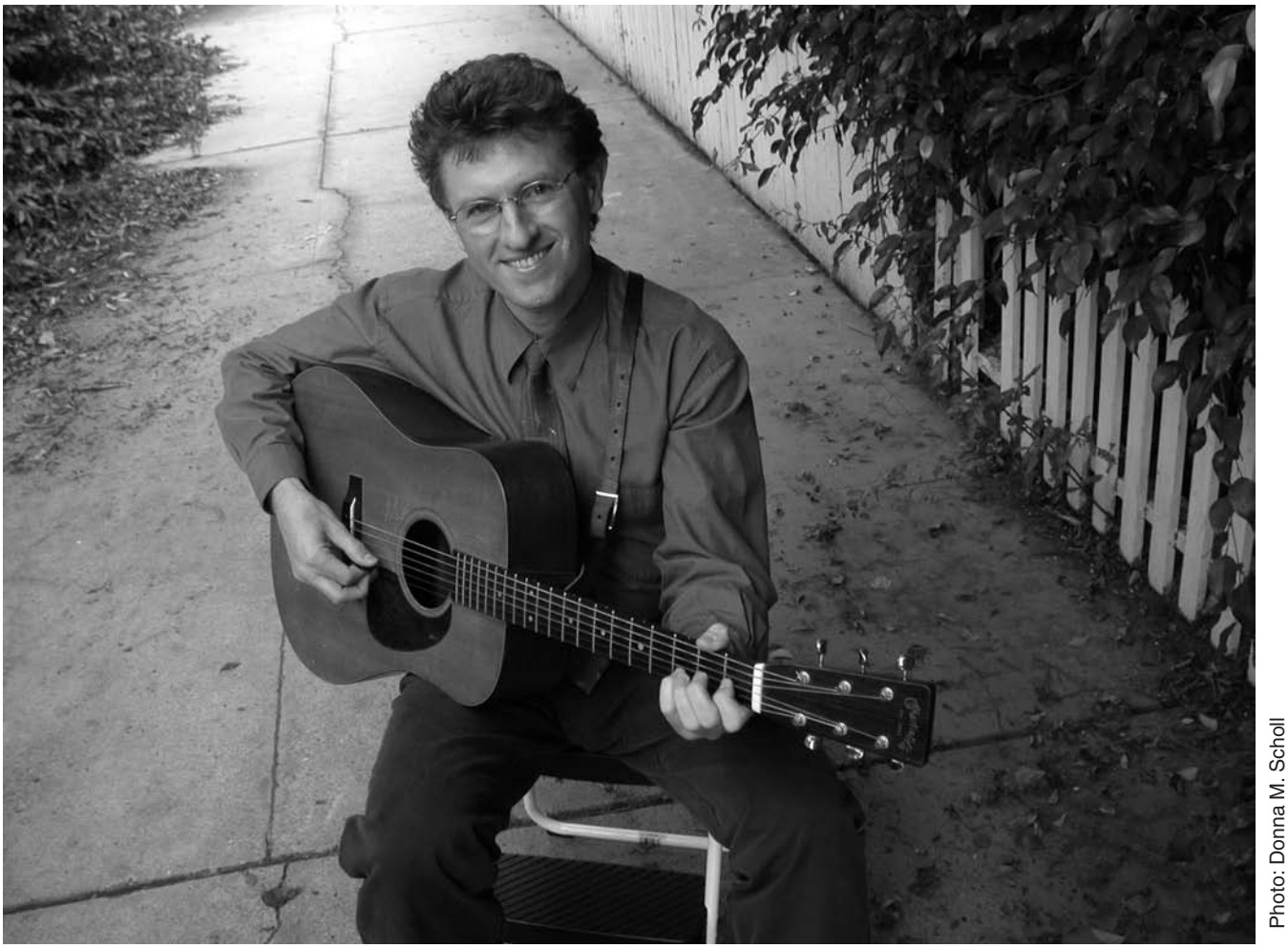


Photo: Donna M. Scholl

Jim Nunally

If you ask many top flatpickers who influenced them most as they learned the instrument, you'll frequently hear the names of players like Doc, Clarence, Tony, Norman, Dan and other pioneers of the style. But ask the same question of Jim Nunally and you get a very different answer. "My main influence was my father. He was a really good teacher and a good guitar player," says Jim, who's one of the most in-demand players on the West Coast, having played and/or recording with David Grisman, Alison Brown, Tony Furtado, John Reischman, Rob Ickes and a host of other bluegrass luminaries. "He had a great sense of time. A lot of my inherent rhythm ability comes from playing with someone with great timing and rhythm like my dad."

As a youngster growing up in the bay area, Jim learned to back up his father on a rare National-built Kay resonator guitar. Before starting a family, his father had played professionally. Like the Rices, another famous California bluegrass family, Jim and two of his brothers learned to play with their father's help. "I started when I was around eight, but that lasted only a few weeks," Jim explains, adding that he became serious about the instrument around the age of 14. "I came home one evening and Dad was showing my brother Jack how to play, and that's when it sparked my interest. Once Dad started showing me how to play, I played all the time." Together, Jim and his father worked up arrangements of old country standards from the 40s and 50s. Jim also experimented with piano, fiddle, mandolin, banjo and, more seriously, Dobro, as his musical interests developed.

By the time he turned 15, Jim rediscovered friend Pat Dorn who was playing guitar and dobro and turned him on to records by Doc Watson, Tut Taylor, Norman Blake, David Grisman, and other hot acoustic flatpickers. Hooking up with banjo player Bob Smith through a note pinned to a Laundromat bulletin board, Jim soon found himself listening to live recordings of Sweetwater, Bob Smith's band that included Darol Anger. Sweetwater played local pizza parlors and other typical small-time bluegrass band gigs. Sweetwater turned into a casual gig for local legend Tony Rice while he was in the Bay Area working on the first David Grisman Quintet album. Bob began passing to Jim some of the guitar tips he'd picked up playing with Rice. Mandolinist and Dawg music originator David Grisman also would drop by to sit in with Sweetwater from time to time. Jim obtained recordings of these sessions, giving him further exposure to the Bay Area's leading acoustic musicians.

Once he received his driver's license, Jim was off to more gigs and jams, venturing down the highway to old time fiddlers' gatherings where he met even more musicians, in particular John Blasquez, and

Written by David McCarty

gained a greater awareness of new forms of acoustic music. He had spent a year and a half taking fingerstyle guitar lessons and learning to read music, a skill he would put to good use later in his career as a professional guitarist. But at that time being a professional was the farthest thing from his mind. "I never considered myself a professional musician," he told *Flatpicking Guitar Magazine*. "It just sort of came about." After high school in 1977, Jim took a job as a mechanic, but decided after two weeks that it wasn't for him. Instead, he enrolled in a local community college and spent two years earning his certificate in welding technology. His first experience as a professional musician came in a band called Spur Of The Moment, and with Phil and Peter Allen. The Allen Brothers played Kentucky Colonels-style bluegrass initially, but soon expanded to include influences from the rock and Cajun worlds. "We played bluegrass and The Ramones, some Stanley Brothers, stuff like that. It was interesting," he remembers.

Around 1982, Jim started playing in a band called Heartland that would eventually include future stars Alison Brown, Tony Furtado and Rob Ickes. After Furtado won the National Banjo Championship at Winfield in 1985, he got a contract with Rounder Records to produce a solo album, *Swamped*, and hired Mike Marshall to produce it. Jim played guitar on the session and so impressed Marshall that he began referring Nunally to other studio sessions in the Bay Area. Watching recording engineers work the board also triggered Jim's desire to learn more about the studio recording process. He returned to the same community college where he got his welding degree to complete a two-year course in recording arts. He's since gone on to become a top engineer and producer.

Today, Jim plays guitar in the Vancouver-based band John Reischman and the Jaybirds, which just released their second CD *Field Guide*. He's played for years in a guitar-dominated duo with Dix Bruce, releasing a string of CDs filled with exceptional guitar playing and singing in bluegrass and old-time country styles. He fills the guitar chair in a popular Bay Area bluegrass band called Due West, and also performs with the David Grisman Bluegrass Experience. Finally, he remains in demand as a studio player and engineer/producer for some of the biggest named players around.

While I avoid generalizations, one that seems to hold some truth (while not being mutually exclusive) is that flatpickers often fall into two camps. The first camp is dominated by players who win guitar contests and take a highly competitive stance in jam sessions. Adherents develop a very strong lead style without paying as much attention to becoming a supportive rhythm player. The second camp loves to play rhythm and enjoys making the whole group or jam sound better. Their solos are typically melodic and free of hot licks or cloned clichés. Jim Nunally is certainly one of the leaders in the second camp. His rhythm guitar sound and technique set him instantly apart as one of those essential musicians whose contributions are so vital to the overall band sound that he's most noticed when he stops playing. Taking a solo isn't an excuse for Jim to display all he knows—and rest assured, he knows a lot—it's a means for him to express a clear, well-considered musical statement that fits into its surroundings and embellishes both what came before it and leads naturally to what follows. Here are some of Jim's thoughts on how he makes it look so easy and sound so great.

How would you describe your approach to flatpicking guitar?

My main influence was my father. He was really a good teacher, a good guitar player, and he had a great sense of time. A lot of my inherent ability as a rhythm guitarist comes from playing with someone with great timing and rhythm. Bob Smith also had great rhythm, which helped me develop this rhythm. Then I started listening to Tony Rice records early on. It was easy for me to feel that sense of timing.

You are definitely one of those players everyone loves to play with because you make the whole band sound tight and cohesive. How do you approach that role?

The comment I get most from good players is that they notice my rhythm guitar sound. A lot of that I can trace back to having the feel of how my dad played. There are a couple of key elements in music and rhythm is one of the primary ones. When you're playing rhythm, you can help a band sound good by playing good rhythm. When you focus on supporting vocalists or soloists in a band, they have the opportunity to stretch out. I think the better I play rhythm guitar, the better the band is going to sound. And if you are playing a solo over a really good rhythm section, where you do not have to think about the rhythm, it frees you up to think about soloing. Whereas if you solo over a rhythm section that is not supporting you or where the rhythm might not be staying consistent, it's very hard to focus solely on your lead when you're being distracted by the rhythm section.

What is your practice routine like? Do you use a metronome?

Jim picking with John Blasquez (mandolin), Pat Dorn (dobro), and Bruce Strand (fiddle) in 1976

Photo: Janet Baxter

Jim with John Reischman and the Jaybirds

I never worked with a metronome when I was learning. It's an interesting thing. My timing came from playing with people who had good rhythm and playing with records that have great time. I did not have to play with a metronome until I got into studios with click tracks. At first it was disconcerting to hear this thing keeping a perfect beat, and it felt funny. But as soon as I started playing with the click track or metronome like it was another musician—something to play along with—I realized that it can be quite fun and it opens up your playing. I eventually bought a metronome to practice with after I started doing studio work. It's fun to play with the rhythm of the metronome, but the really cool thing is to strum patterns and do walks (against the steady beat). There were things I heard Clarence White do that were syncopated, and I started doing them against a metronome and landing back on beat, which is really fun. Things like moving around the beat and pushing and pulling it, getting that sensation of playing ahead and behind the beat without losing the rhythm. It's fun to experiment with the metronome. I've done a lot of experimentation.

Great tone production also is important to you. What goes into that and what do you work on to get such a clear tone?

I've worked a lot on two things that people comment on: my tone and my economy of motion. They're part of the things I've worked on. As I started to work on speed for keeping up with fast fiddle tunes, I always tried to maintain really good tone. But I found myself having to slow the tunes down to play them cleanly. Then I would start speeding up, but try to keep the tone the whole time. So I never wanted to sacrifice tone for speed. It takes a strong right hand. Flatpicking takes a lot of strength. To work tone out of a guitar, you sometimes have to play kind of hard. I also work at finding the sweet spot on the guitar, where you can give it some force and attack it and not lose your tone. I also concentrate on putting just enough pressure on left hand so the note is coming out cleanly.

There are some things you can practice, like trying to create the tone you hear on records. If you like that tone, try to recreate it. For me, insofar as economy of motion goes, one technique to practice is when you press your finger down behind the fret, start applying pressure and as soon as the note sounds clean, that's where you do not need any more pressure. The only time you need more is for a pull-off. Then you can use the callous to make it pop off cleanly like a picked note. You also want to clear your finger only as far as needed to clear the string. It's the same on the right hand. You don't need to go much farther than to clear the string. You can practice how hard to press and how hard to strum. Practice getting good tone with the pick when you're playing really, really hard, then really soft, very quiet, and at the same tempo so you can practice those dynamics. I practice that a lot. When you're playing in an ensemble that includes fine trio singing and ballad singing, an ensemble that doesn't require full-out bluegrass strumming, you have to learn to play quietly in those settings.

How does your technique change when you play more all-out bluegrass picking?

With the Jaybirds, John Reischman picks a lot of material that is very melodically based. There's less straying from the melody. Even though there's improvisation in the solos, a lot of songs are old timey-related with a bluegrass twist, so it's a great band for me. But I've also spent so much time playing along with Tony Rice and stuff with Grisman on it, so when I started to play with Grisman in The Bluegrass Experience that felt real natural, too. David's rhythm is real familiar to me, but with the Jaybirds, in some ways, it's harder to fit in and play these melodies a certain way. It can be very hard to play melodies that lay out well on fiddle or mandolin on guitar, but that's the sound of the band. We have a great rhythm section, so it's fun to play with that group. Then it's different playing with an ensemble than when I'm playing with the duo with Dix. A lot of people think that when they play behind a mandolin solo, they should play more sock rhythm. But I don't do that. I may play more simple strum patterns. You have to listen to the whole ensemble and fill in what is needed at the moment. You might play more sock rhythm behind the banjo because it's more syncopated. It sounds like a snare drum, and has that pattern of 8th notes that gives the feeling of a snare drum and gets that rhythmic drive. A great banjo player keeps you going along, and it's fun to play off that groove.

How do you and Dix blend two guitars without getting in each other's way?

It really opens you up when you play with one other instrument. You have to take other roles. A lot of times, Dix plays a more percussive role than when he's playing in a jazz band. With two guitars, I'll play fuller rhythm and Dix will play more like a mandolin. We do a lot of experimentation. A lot of things we might try in our duo and then refine these different songs and arrangements. We'll decide who should play what and not step on each other's parts. Then, as we start to work through a

song, we get ideas of what sounds good or cluttered, so we think about what goes into making a song work. That's particularly true if we have a song we already know and have heard other people play it; we might want to adapt it to our own. When we're writing our own material, every step is brand new. We're making up the arrangement and have to come up with the vocal parts, and the rhythm and solo parts. Every element of an original song has to be worked out.

What guitar are you playing these days?

When I play with Dix, I play a 1978 HD-28. I bought it around Christmas of 1978. It's pretty much stock, but it's had a neck reset and other maintenance. I put in a mic and piezo pickup in it. When we play, we typically plug in and use a blender between the two signals. I mix the signals with a Mackie mixer. I use both because it's easier to roll the bass off the mic and bring in the piezo's bass, then roll out the piezo high end quack.

When I play with the Jaybirds, David Grisman, and Due West, I typically play a 1946 D-18. I've had that since about 1986. That one had a lot of work done on it. I had it set up stock, with a bone nut and saddle. I bought it at a pawnshop, and it needed a new bridge and bridge plate reglued. All the braces and the back were reglued and I had the braces scalloped. That helped it sound just the way I wanted. Chris Berkov, a local luthier who builds guitars and does repair work, took in my 1944 000-18 with scalloped braces and my HD-28, and I asked him to scallop the D-18 between those guitars. It added just a little more bottom end to the D-18, so it sounds more like a 28, with a richer lower end. Most mahogany guitars have that sort of drier sounding low end, real clean and dry, and this added a little more low end by shaving those braces. I still have the first D-18 my family bought me in 1976, when my brothers and Mom and Dad gave me a 1976 D-18 for Christmas.

I have been using (D'Addario) EJ-17s for about 25 years. I've tried a lot of strings, and settled on those over the years. My hands don't sweat much, so I don't have much problem with strings going dead. These last a long time. I have 21 gig sets on my current set of strings. The D-18 is so loud, when I put new strings on, I don't like it right away. I like it after three days. I like the broken-in sound, especially for recording when the strings lose a little of their overbrightness. When I'm gigging a lot, I typically need to change strings after about seven nights.

What about picks?

I use tortoise shell most of time, but I also like the Clayton Ultem, and also the Fender extra heavy teardrops. On the Ultems and the tortoise shell, I like them in a triangular shape. I like to be able to pick it up and use any edge. Sometimes I file them down a little and round the point off, not like the David Grisman Dawg pick. I use less of a curve than that. With the Ultems, I also put a bevel on it: the bevel that comes from playing. So the front and back attack on the pick are beveled slightly. What I do is get a pick that I like the size of, and I actually use a fine line pen and draw on another pick and shape it with a Dremel tool, then fine shape it with fingernail files and a fingernail buffer.

In addition to interviewing Jim, we thought it would be helpful to get some comments from a couple of his closest musical pals: FGM columnist and musical life partner Dix Bruce and David Grisman Quintet member Joe Craven:

How long have you and Jim played together, Dix?

DB: We met several times over the years in the early 1980s but never played together. The first time I heard him perform was when I helped out on sound for his band Heartland at a local Oakland restaurant. It was a fine band with great singing. Later I played a live radio show on KQED (San Francisco) with Jeremy Cohen's Violin Jazz and Jim was performing in a guitar duo with Alison Brown. For the first time I got to really hear what he could do. I thought him to be very much in the Tony Rice mode. Not that he sounded all that much like TR, but his timing and tone were very highly developed and you could hear that right away. Acoustic guitarists in the Bay Area in those days (probably still) couldn't help but be influenced by TR, he was the guy, but most of them keyed in on the hot and fast, without the great rhythm or tone. Jim seemed to have gotten the part having to do with great craftsmanship in addition to the eighth notes. Beyond that, the sound of the two acoustic guitars, his and Alison's, grabbed me and I wanted to try it out.

How did you hook up?

DB: I got together with Alison and played a few times and eventually got together with Jim. As it turned out, he was also interested in exploring a duo setting. Not only was he interested in the music a duo could make but, as he now tells me, it seemed to him that a duo might be simpler logistically than a 5-piece band: fewer personalities, less scheduling, less lodging on the road, etc. So, we began to play together and kind of fell into playing

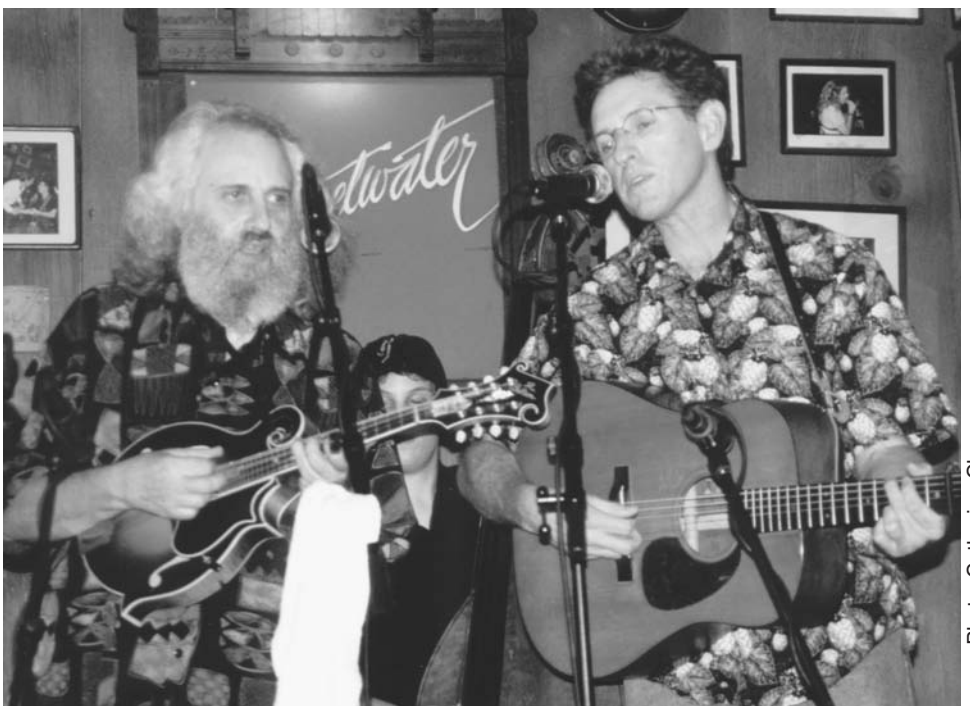


Photo: Catherine Chang

Jim performing with the David Grisman Bluegrass Experience

Dix Bruce and Jim Nunally

a lot of fiddle tunes. It had been quite some time since I had played them with another guitarist, much less one as accomplished as Jim, so I was having a great time. Two things happened that changed our instrumental approach. One was that we started to get a little tired of the all-instrumental thing and found ourselves singing old country and bluegrass songs. At the time, Jim wasn't singing much and as we worked things out, I encouraged him to sing harmonies and leads. He has a wonderful range and can easily sing tenors to my leads. Right from the start, I had a ball singing with him.

We worked on our repertoire casually and then suddenly, sadly and unexpectedly, Jim's father, who'd taught him to play guitar and exposed him to country music, died of a heart attack. The loss was difficult to Jim, but it made him take stock of the music he'd learned from his father and we started to play some of the things he'd known since he was a kid. Suddenly the emphasis of our music was on playing melody, not on hot and fast improvisation. We tried to make it sound pretty above all.

Jim's inward look back in time inspired me to do the same and we both decided it was time to take stock and remember the faces and music of those who'd taught us. We wanted to recognize, more for ourselves than anyone else, what we'd learned, from whom, and gauge how much all of it meant to us spiritually and musically. Our first CD *From Fathers to Sons* was the result.

What impresses you most about him as a player and as a person?

DB: More than anything else it's his dedication to the overall sound. Here's a guy who can kick just about anybody's butt with his hot lead guitar playing but his focus is always on getting great rhythm, great tone and tuning. He's completely comfortable in a supportive role and relishes the chance to make an ensemble sound better. I think this is rare in someone who can play leads as well as he can. He wants me to sound as good as he does and I always feel his total concentration and commitment to that. He couldn't care less about a hot flashy solo and seems to much prefer a well-placed and thought out note or two. He wants the music to be well crafted and from the heart. The rest just doesn't matter as much.

What do you think you've absorbed from him?

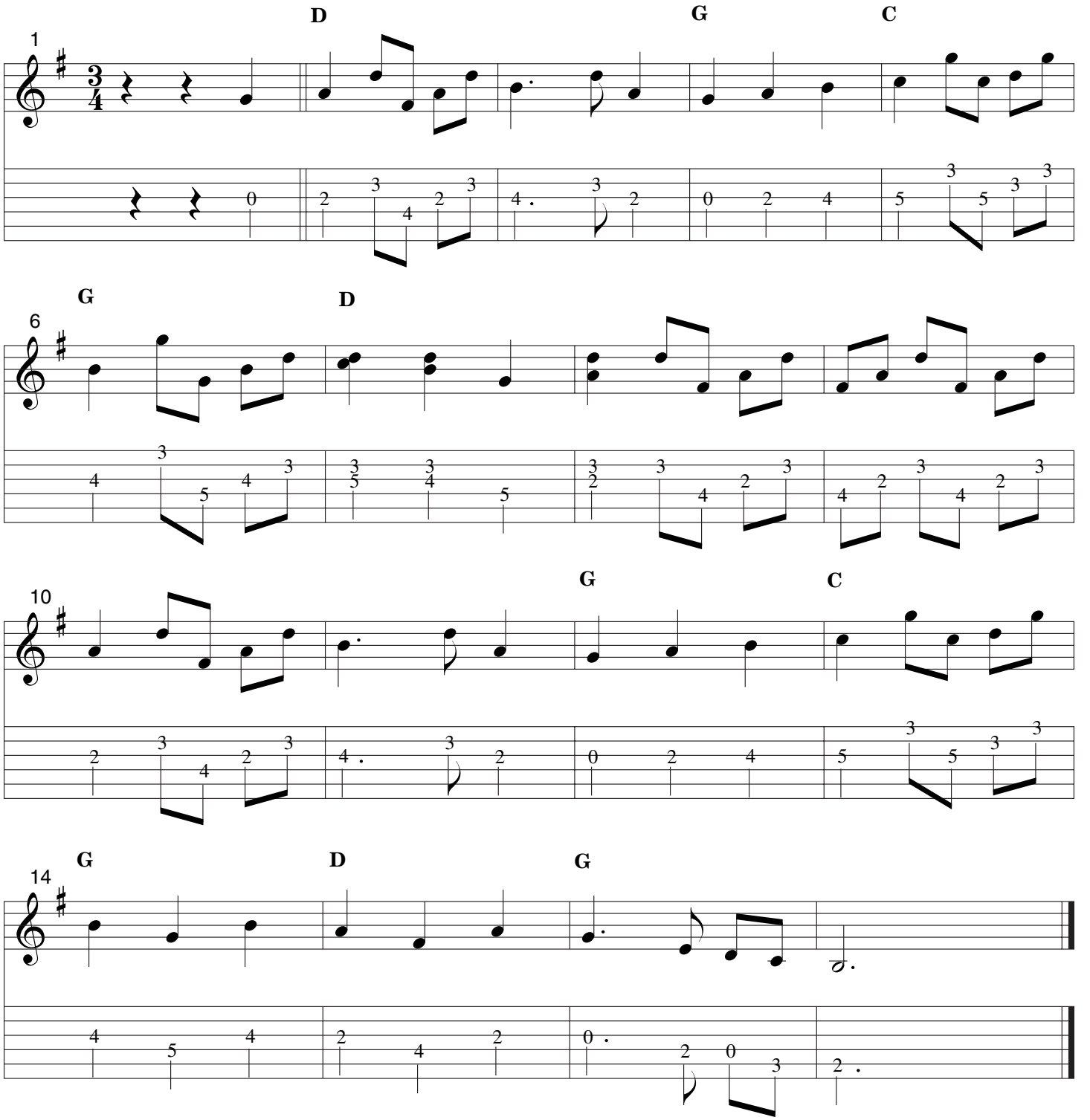
DB: It's hard to say in what direction ideas and music flow from one person to another. His insistence on good fundamental music—tone, timing, groove—make me strive for that too. I know that he's not impressed with BS and can see right through it, so, that clears the decks for us to get down to business. As both a musician and person he is quiet and thoughtful. He doesn't say much until he has something to say, whether it's with his guitar or his voice. He's a very decent guy and when you're around him, you tend to act a little better yourself!

Joe [Craven], tell us about your experiences with Jim.

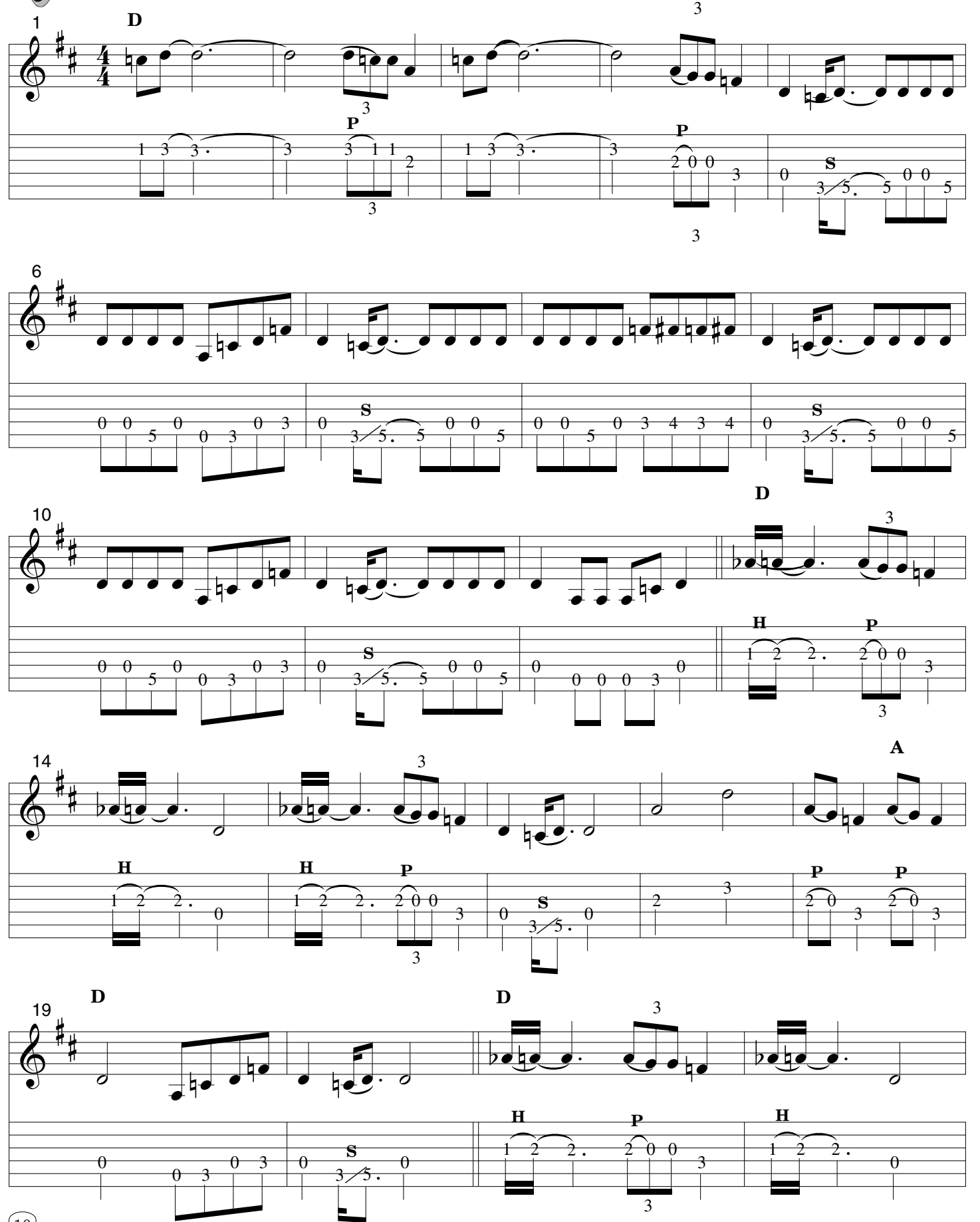
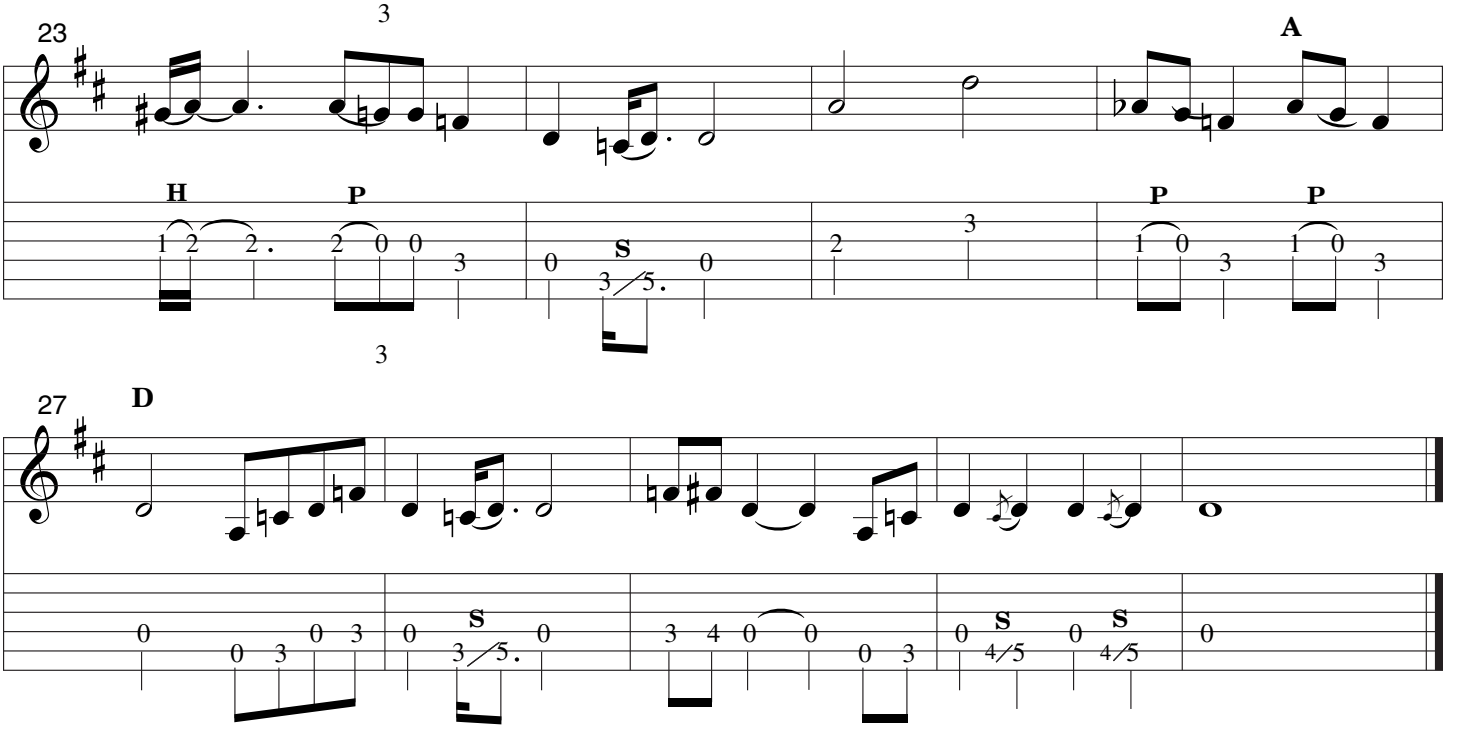
JC: I've had the pleasure of knowing Jim Nunally for about 18 years now. I have great memories of recording with him in the studio for artists like banjoist Tony Furtado and playing gigs with Jim in various string bands in Northern California, like Born In A Barn, with his former wife Amy and Dobro master Rob Ickes. We met and picked for the first time at the home of Kathy Barwick who lives in Sacramento. We clicked both in friendship and musically. I've always loved the way Jim feels and expresses rhythm in his playing. He has rock solid timing and great dynamics! Having taken inspiration from people like Tony Rice, and, like most great players, Jim created his own great sound harmonically, but it's his rhythm that I dig! I'm a percussionist as well as a string player (mandolin, fiddle, tenor guitar and banjo, etc.). For me, rhythm is usually the most seductive thing in music. I play a wide variety of musical styles and with different folks (including 13 years with David Grisman) but whether I'm playing in salsa, Middle Eastern, Parisian swing, blues or old-time groups, or bluegrass and swing with Jim, groove and rhythmic phrasing is the cradle of whatever else I have to say musically and its been the most inspiring and closely connected aspect of pickin' that I've enjoyed and absorbed from Jim through the years. Though not often enough, I always love it when I get the chance to play with him!

And so there it is again: a quality musician like Joe Craven says he always loves it when he gets a chance to play with Jim Nunally. It's such a simple, integral part of our urge to make music, yet so few of us ever truly devote ourselves to developing the fundamentals of good rhythm guitar, playing clean, tasteful leads and listening closely to our fellow musicians so we can find ways to make them sound better. All the great ones do it, and a careful study of Jim Nunally's textbook rhythm and lead flatpicking style will go a long, long way toward making all of us better than we were before.

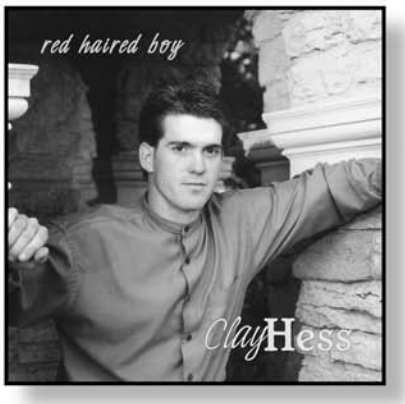
The Immagrant's Lament

Arranged by Jim Nunally
Transcribed by Dix Bruce

Audio CD
Track 3

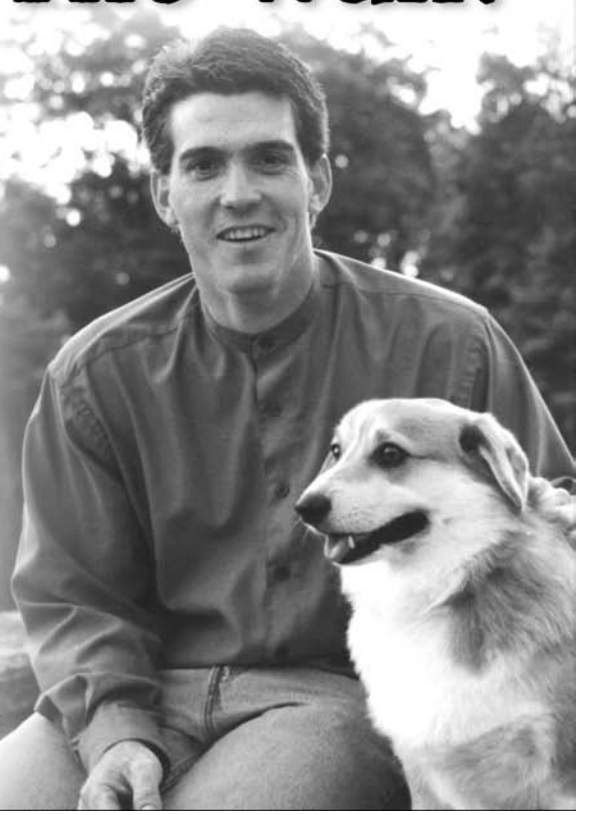
Lonesome Rueben

Arranged by Jim Nunally
Transcribed by Dix Bruce

Lonesome Rueben

It Was Worth The Wait!

Be sure to get a copy of this great new release from one of the new masters of the acoustic guitar. Clay is joined on this project with his old Ricky Skaggs & Kentucky Thunder bandmates Andy Leftwich (mandolin & fiddle) and Darrin Vincent (standup bass), plus Jim Britton (banjo). Melding contemporary and traditional bluegrass on some old favorites, as well as some new originals penned by Clay, this CD is must-have for the best in picking and singing.



Clay Hess' *"Red Haired Boy"* is on the **Lavenir Records** label (formerly Legend Records) and can be ordered on the web *-- along with many other great bluegrass recordings --* at **www.lavenirrecords.com** or call **(513) 272-0555.**



Clay can be found out on the road with his new group, **BLUECREEK**. For booking info, contact **Jeff Davis** of ***Ages Past Booking Agency*** at **(828) 652-4358** or visit **www.agespastagency.com**

Beginner's Page

by Dan Huckabee

Blackberry Blossom,
the untangled version.

To kick off the New Year we're going to learn one of the most popular fiddle tunes of all time, "Blackberry Blossom." Many beginners are intimidated by this tune, since it's so appealing but seems so difficult. Actually one of my friends was in this predicament with "Blackberry Blossom." He's a great guitar builder, but had spent more of his time making guitars than playing them. Nevertheless he wanted me to watch him play it, and see if I could solve his problem. So after he made several runs at it, he sort of threw his arms up in the air and gave up. "Can you see what I'm doing wrong?" he asked. Well, before I answered, I got him to show me his version and I tried to play it too. What we discovered was that his version was difficult to execute! My idea was "necessity is the mother of invention." In other words, we needed to redesign "Blackberry Blossom."

That's the whole point to this article: what was wrong with Harry's version of "Blackberry Blossom" and why? First, I asked him where he'd gotten this version. "From our fiddle player," he said. OK, now we're getting somewhere. The fiddle (like the mandolin) is tuned in fifths, but the guitar is tuned in fourths. A melody that lays out nicely on the fiddle doesn't always lay out nicely on the guitar and vice versa. In other words, some musical passages that are easy to play on the fiddle can be difficult to play on the guitar. Another issue is that something that sounds good on the fiddle doesn't always sound good on the guitar. So, for at least two reasons, guitar players "interpret" fiddle tunes rather than to repeat them note-for-note as they heard them on the fiddle. As you gain more and more experience, learning more and more tunes, you will find yourself changing a fiddle tune a little bit, sometimes to make it easier to play and sometimes to opt for a sound that's a little more "guitaristic."

The first thing we did was to drag out every recording we could find of "Blackberry Blossom." We had records and cassettes strung all over the room and before we were done, we'd listened to over a dozen different recordings of the tune. (Keep in mind that each recording had several different instruments playing a solo.) With this rich variety of interpretations to choose from, we started logging our favorite ideas from various parts in the song. After we were all done, we had a "hybrid" version that was easy to play, sounded impressive, and had a "guitaristic" personality.

Now, wouldn't you like to know just exactly who we stole what from? No way! If I told you that, I'd have to kill you! Well, basically the "verse" came from Tony Rice. Not the exact notes that he played, but the fact that he played it in a low register. Many details within the verse came from our general experience. The chorus came basically from a live recording of the Country Gentlemen that I made in the early 70s, and was Doyle Lawson's mandolin chorus. But keep in mind we didn't use every note from that, either.

The result is a version that I think you can learn and perfect, if you take it slowly, patiently and get your pick directions down correctly. This version and nine others are on our book/CD course, *Bluegrass Guitar the Right Way is the Easy Way*. If you'd like to learn the other nine tunes, give us a call at 800-543-6125. If you'd like to learn more about guitars interpreting from other instruments, try our video *Creating Guitar Solos for Banjo Instrumentals* by Chris Jones. Both courses are on our web site, www.musicians-workshop.com. Good luck and we'll see you next issue.

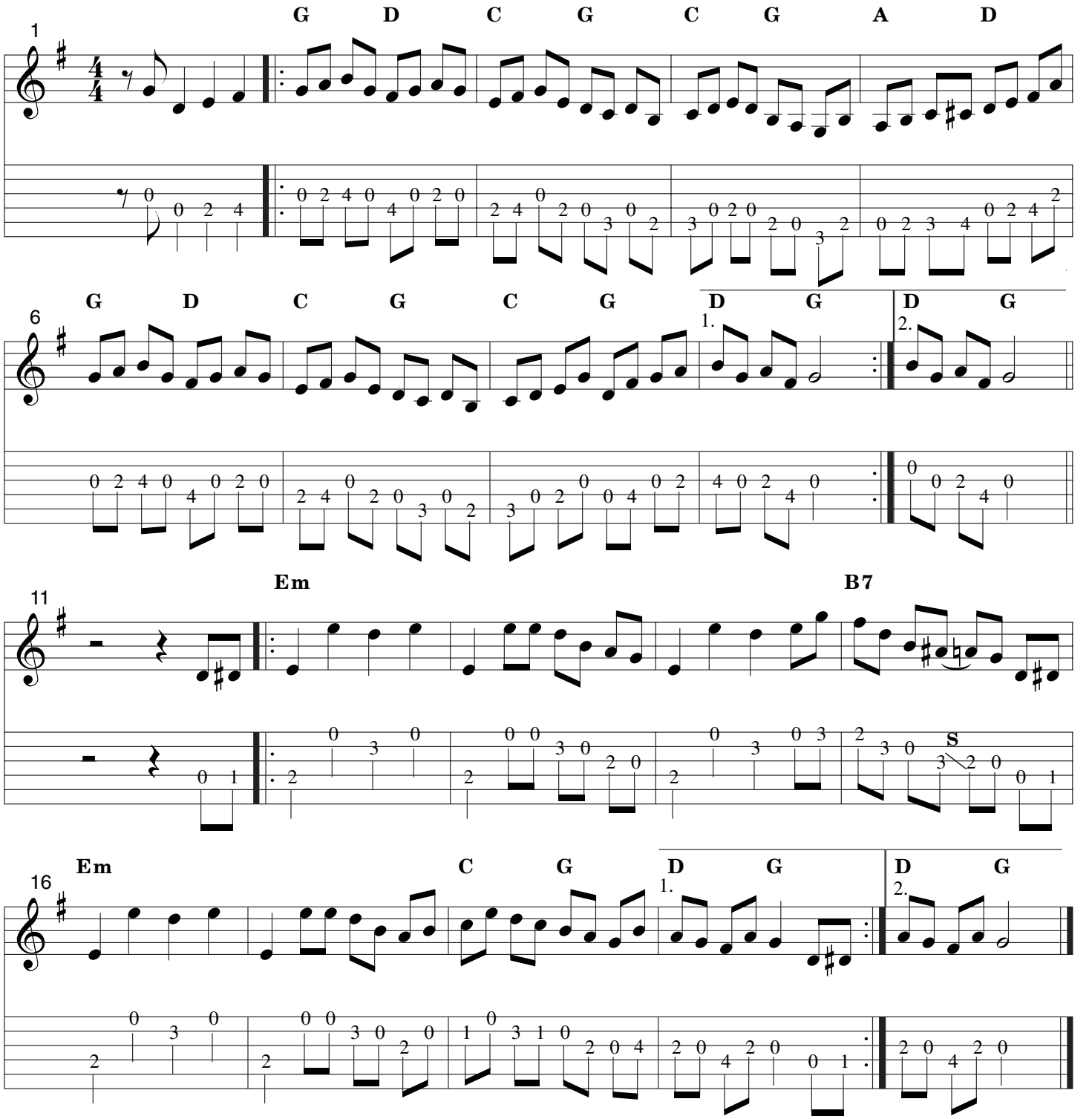
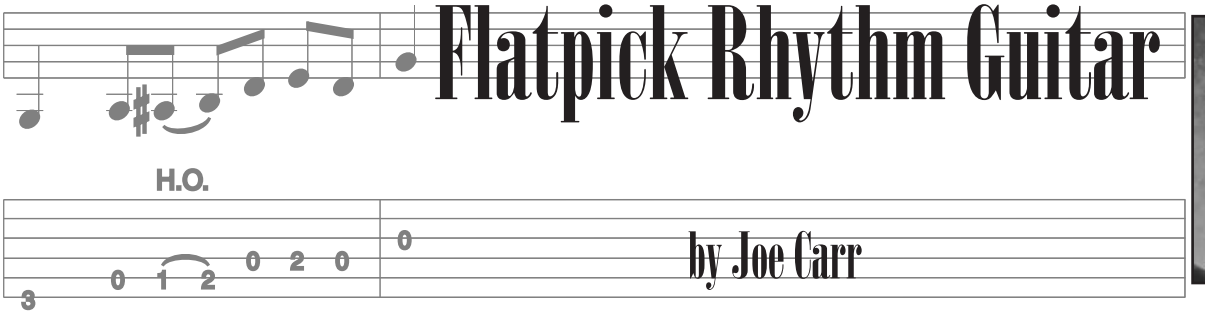
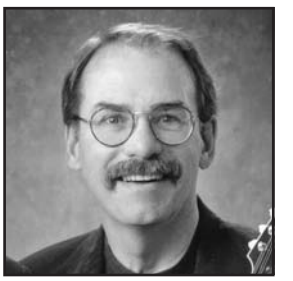
Back Issues

If you want to complete your collection of *Flatpicking Guitar Magazine* Back Issues, now is the time to call. The first two issues are already gone, others are starting to run low. Order now before you miss your chance!

Call 800-413-8296

Audio CD
Track 5

Blackberry Blossom

Arranged by Dan Huckabee

Flatpick Rhythm Guitar



by Joe Carr

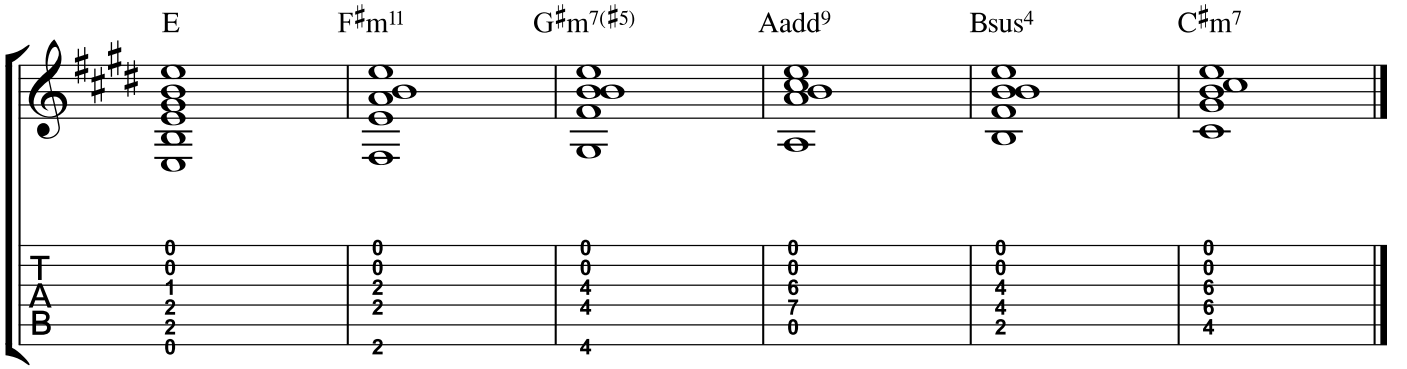
If The Key of E is The People's Key...

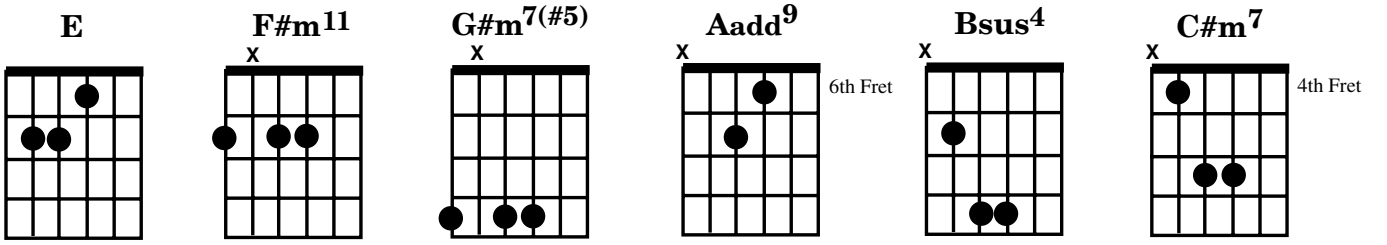
The key of E is incredibly popular with guitarists of all persuasions. Country and bluegrass players, however, often capo to play in E, especially if the songs use E family chords such as F#m, G#m or C#m. Here are some alternate forms which can be used to replace the "book" chords. These forms have an open "ringy" sound and all include the open B and E strings.

Many songwriters use this type of chord as inspiration and to emulate the sound of open tunings. Shown below are the first six chords in the key of E: 1=E, 2m=F#m, 3m=G#m, 4=A, 5=B, 6m=C#m. The given chords and their spelling from low to high are:

E - 1 5 1 3 5 1
F#m11 - 1 X b7 b3 11 b7
G#m7(#5) - 1 X b7 b3 b3 #5
Aadd9 - 5 1 1 3 9 5
Bsus4 - 1 5 1 1 4
Cm7 - 1 5 1 b7 b3

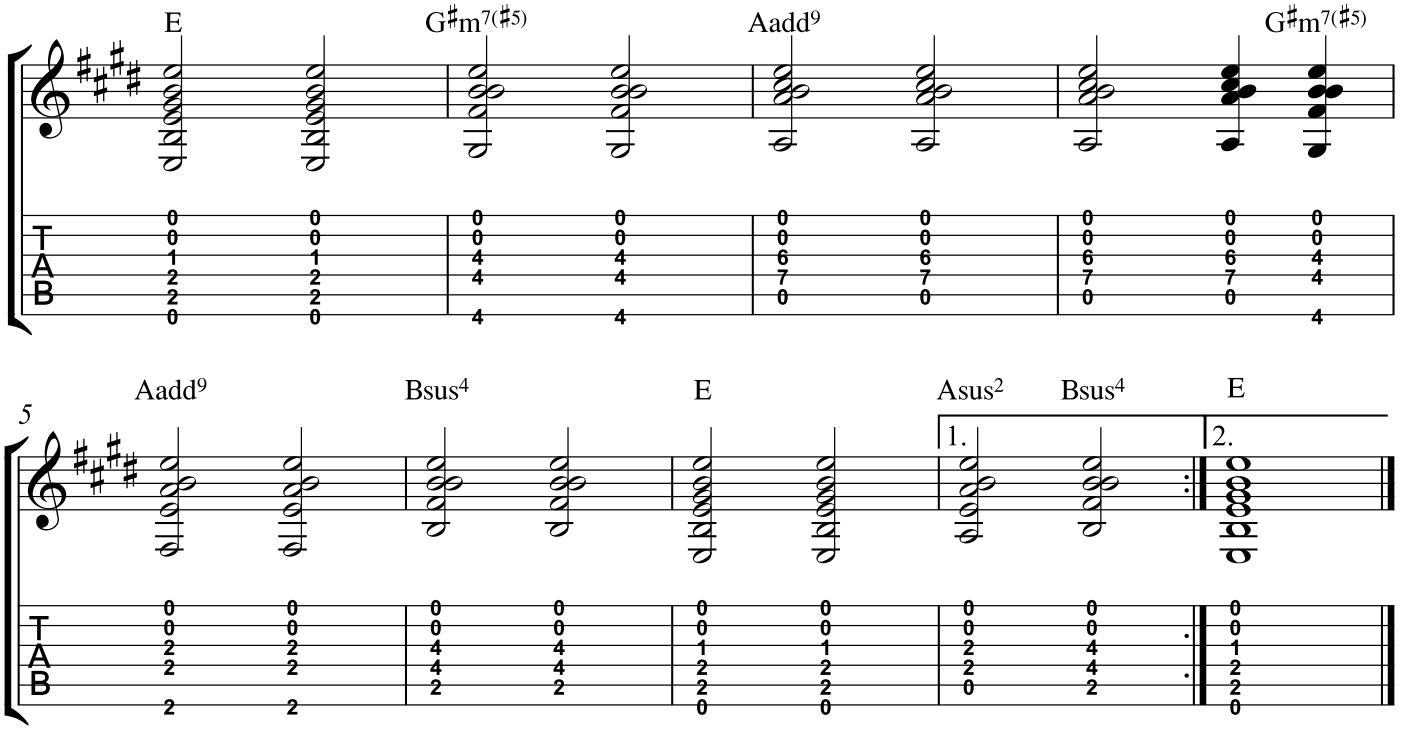
Have fun mixing these forms up as I did on the audio CD accompanying this issue of FGM. The music indicates the basic form of the song on the CD. This set of chords produces a really unusual arrangement of a tune like "Blue Ridge Mountain Home." Who knows? Maybe you will write a great song using these ideas!





Audio CD
Track 7

E Song



Rice, Grier, & Smith Live!

Wyatt Rice, David Grier, & Kenny Smith Live Concert Performance
with special guest Amanda Smith

On DVD ($29.95)
and VHS ($24.95)
Call 800-413-8296 to Order

Performance List:

John Hardy (Kenny, David, & Wyatt)
Forked Deer (Kenny, David, & Wyatt)
Tennessee Waltz (Kenny, David, & Wyatt)
Bill Cheathum (Kenny, David, & Wyatt)
Cotton Eyed Joe (David)
Have You Ever Been To England (David)
Song For Emily (David & Kenny)
Impulsive (David & Kenny)
Crazy Creek (David & Wyatt)
Wheeling (David & Wyatt)
Me and My Farmall (Kenny)
Amy Brown (Kenny & Amanda)
Working On A Building (Kenny, Amanda, & Wyatt)
Bury Me Beneath the Willow (Kenny, Amanda, & Wyatt)
Jordan's Reel (Kenny & Wyatt)
Wildwood Flower (Kenny, David, & Wyatt)
Nine Pound Hammer (Kenny, David, & Wyatt)
Big Sandy River (Kenny, David, & Wyatt)
Minor Swing (Kenny, David, & Wyatt)
Black Mountain Rag (Kenny, David, & Wyatt)

Experience
MERLEFEST
APRIL 24 - 27, 2003
On the campus of Wilkes Community College
Wilkesboro, North Carolina
Doc & Richard Watson, Tony Rice, Norman Blake,
Ralph Stanley & The Clinch Mtn. Boys, Jack Lawrence,
Psychograss, Phillips-Grier-Flinner,
Doyle Lawson & Quicksilver, Laurie Lewis Trio,
Ricky Skaggs & Kentucky Thunder,
Del McCoury Band, The Waybacks, Lynn Morris Band,
Emmylou Harris, Rhonda Vincent & The Rage,
Nitty Gritty Dirt Band, Bruce Hornsby, Vassar Clements,
Doc Watson Guitar Championship,
Chris Austin Songwriting Contest (800-799-3838) and more!
Order tickets on-line!
www.merlefest.org
UPDATED PERFORMERS, SCHEDULES,
MAILING LIST AND MORE ON-LINE
1-800-343-7857 US 9 am - 4 pm
1-336-838-6267 International
FAX 1-336-838-6277
E-Mail merlfest@wilkes.cc.nc.us
PERSONS WITH DISABILITIES: Reasonable accommodations will be made for persons with disabilities.
Requests for special accommodations should be made as soon as possible, but not less than two weeks in advance, by calling (336) 838-6262

Flatpicking & Folk/Acoustic Rock

by John Tindel

Old And In The Way

Let's go way back to 1975 for this one. Jerry Garcia (the late ringleader and guitarist for the Grateful Dead) and David Grisman (acclaimed mandolin player and creator of the "Dawg" style of improv/bluegrass/gypsy/jazz music) had long had a mutual admiration thing going on. They decided to do a record together with fellow luminaries Peter Rowan, Vassar Clements and John Kahn. They called both the group and the record Old And In The Way.

In addition to a Carter Stanley song, a Rolling Stones cover and a couple of traditional tunes, the album sports the excellent Peter Rowan compositions "Midnight Moonlight" and "Panama Red." They also did the great David Grisman-penned title track for which I've tabbed out a lead guitar part.

This solo happens over the chorus chords: C, Dsus/D, G,C,Am,C,C,D,G. That good ol' tension-and-release provided by the second chord change (Dsus/D) is a great pivot point for a lead line. After you've worked your way through my solo, design your own using the rhythm chords I've provided. Try to work in some of the other elements—unison drone strings, string bends, flatted thirds, harmonics, and so on—that make for interesting ornamentation, most of which have been discussed in past columns. Oh yeah, and don't forget that little thing called melody!

Until next time, happy picking to you all.

What? An undersaddle condenser microphone?

Stunning dynamics, balanced string-to-string definition and feedback freedom with BLUESTiCK™

BLUESTiCK™ is a patented active transducer that places the miniaturized equivalent of a studio-grade condenser microphone under your guitar's saddle. It's the first acoustic guitar transducer to actually reproduce the sound of a guitar — instead of merely *recreating* it via imprecise piezo-ceramic mechanics.

You get extended frequency response, meticulous detail and 30dB more dynamic range than old-technology transducers.

BLUESTiCK™ transducer shown actual size. Exquisite studio condenser microphone not included.

One-thousandth the weight of a piezo.

The heart of BLUESTiCK is a miniaturized electrostatic condenser microphone with a moving mass of just 0.0014 milligrams — so remarkably light, that it can fully respond to the incredibly subtle harmonic vibrations that truly determine the sound of your guitar. The microphone is housed in a hermetically sealed sound chamber just two tenths of a millimeter thick. This unique acoustic resonator evenly collects sound from each string and delivers it to the transducer via a logarithmically-scaled high pressure zone at the exact center.

Quit compensating for your transducer.

One of the first things seasoned players comment on is that with BLUESTiCK, they can finally play *naturally* when amplified at stage volumes. They no longer have to hold back to avoid saturation, clipping or feedback…because BLUESTiCK provides up to 10dB more feedback resistance than piezo pickups thanks to its extreme acoustic isolation. You can play more dynamically — and more naturally.

Simple, non-invasive installation.

BLUESTiCK consists of a micro-Class A preamp module with over 1,000 hours playing time between lithium battery changes, the patented undersaddle condenser transducer, and an ingenious Sound Wheel that allows quick volume changes while maintaining full gain control. Just one small hole needs to be drilled under the guitar's saddle. We offer five BLUESTiCK models to fit any acoustic guitar and acoustic bass guitar.

Of course it's neutral. It's made in Switzerland.

Schertler® has a 16-year reputation satisfying the transducer needs of picky double bass, cello, violin, and piano artists. BLUESTiCK's breakthrough design is the culmination of years of meticulous research and evaluation by professional musicians. It really *does* sound better. If you want to hear (and feel) the Schertler difference in *your* on-stage sound, call our U.S. office or visit our web site for complete information.

PIEZO

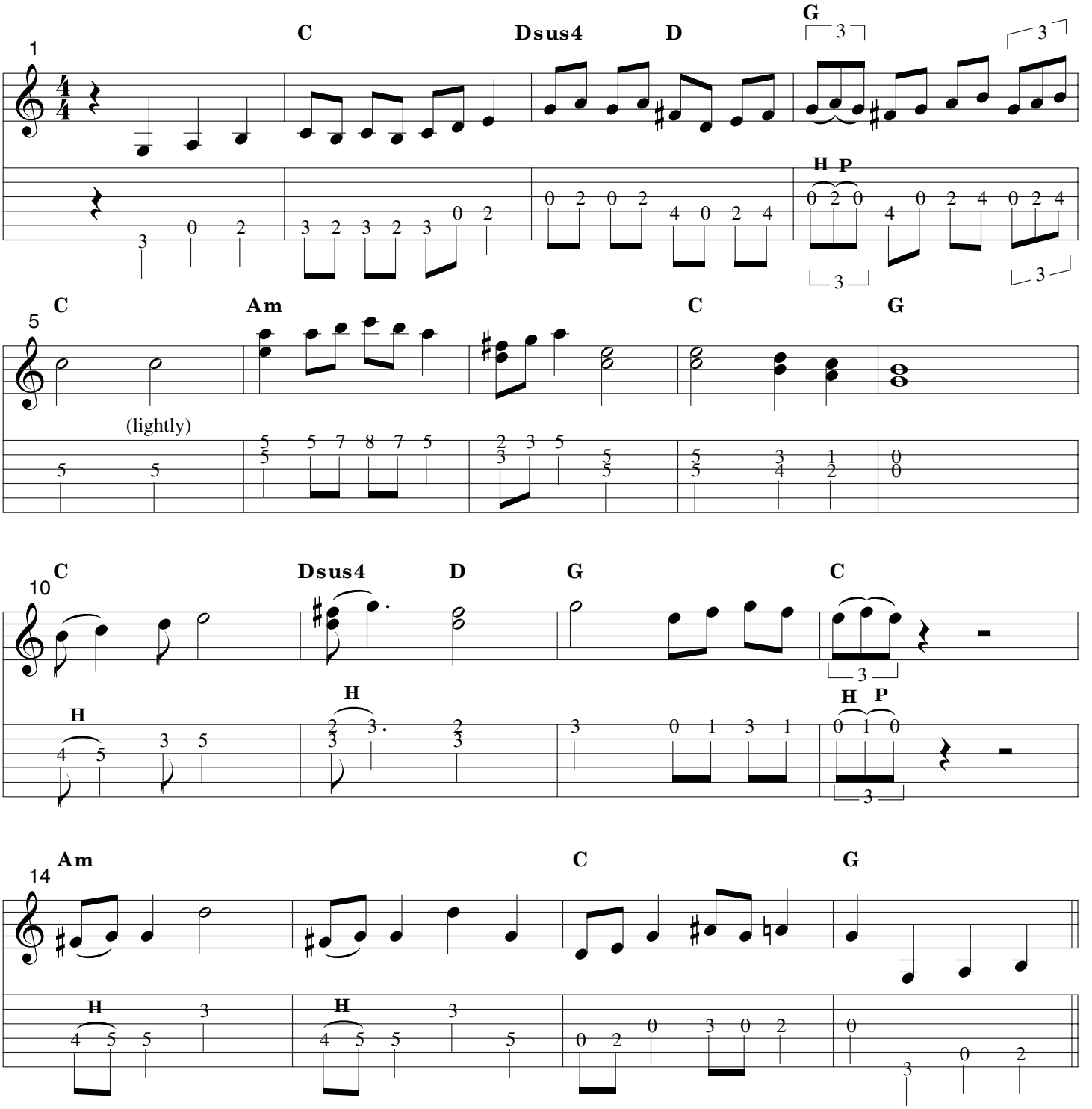
SCHERTLER®

www.schertler.com/blue21

1.866.SCHERTLER | swiss made

Audio CD
Track 8

Old And In The Way

Written by David Grisman
Arranged for guitar by John Tindel

FlatpickingMercantile.com
Acoustic Guitar Instruction, Accessories, CDs

Guitar Maintenance and Repair

by Frank Ford

In the last issue I took apart this 1954 D-28, revealing all the damage and repair that had been done to the top.

The area under the bridge had failed completely and had been repaired. Later, the repair failed, too. At this point I've removed the back of the guitar, and the heavy oversize bridge plate that had replaced the original. The oversize plate had been installed to reinforce the area under the bridge where most of the original top had been replaced by a big spruce patch. Unfortunately, the work was done with aliphatic resin (yellow carpenter wood glue) which can slip or "creep" with time and tension, or fail completely in the high heat of a parked car. Additionally, the large bridge plate had the grain oriented so that it had the least strength and stiffness in the direction of all that string tension.

Now, with the patch removed from the top, I went about the business of reinforcing the bridge area. Clearly, that area must stand the full load of the six medium gauge strings tuned to pitch.

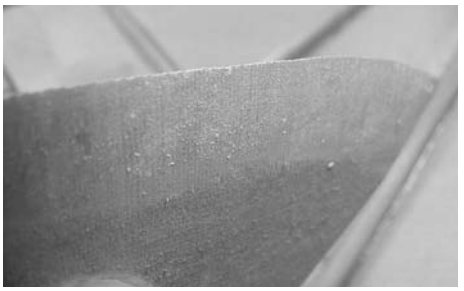
Using my "crank" chisel, I was able to work at the back edge of that hole to create a ramp from the front surface of the top, angling back around 5/8 inch, to allow a long gluing surface for my new piece of spruce. This cut would have been impossible to achieve without removing the back of the guitar, and it is vital to the holding power of the new spruce patch in the top. The bridge will be glued directly to the patch, and I don't want a repeat of the kind of separation that happened before!

It's that back edge of the bridge area that really holds all the load and is pulled up away from the top by string tension, so that's where I needed the scarf joint created by that ramp. The front edge of the bridge is in compression and pressed downward, against the top braces, so I didn't need to make a special joint there.

Using a new piece of spruce the same thickness as the top of the guitar, I cut it to fit the hole, and dusted the ramp area with powdered chalk:

And tapped my new patch down lightly.

Removing the patch, I could see the areas that touched the ramp, so I was able to cut and scrape them gently for a better fit.



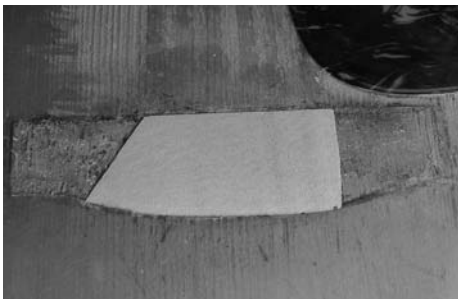
Repeating the "chalk fitting" process many times, I achieved a good fit of my patch, where the top came up level with the outside surface of the guitar top, and the back was level with the inside. Using a heavy wood clamping caul, I glued the patch in place with traditional violin maker's hot hide glue. That glue is far more resistant to heat, and dries very brittle and hard, with no possibility of sliding or creeping with time and tension.

You can't see it in the photo, but the outside of the guitar top is protected with a large flat plate of acrylic, and the underside of the clamping caul has a resilient pad of cork. That way, any slight unevenness would be pressed upward, and the outside of the top will be the flat surface I wanted.

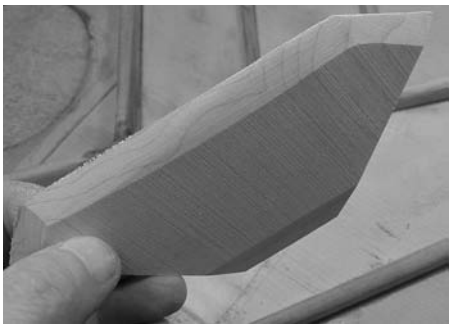
Here you can see the result. A tight fitting flat surface created by my new spruce patch. I sanded off the excess glue squeeze-out, leveling the area. The patch looks huge on the inside because of that wide ramp area at the back edge.

My pencil lines are a rough sketch of the bridge plate I'll use to cover and further reinforce the joints at the front and back of my new spruce patch.

Outside, the new spruce patch is level with the surface right to the back edge, and doesn't extend over the original "footprint" of the bridge. In fact, the outside of the hole never got any bigger through all this process.

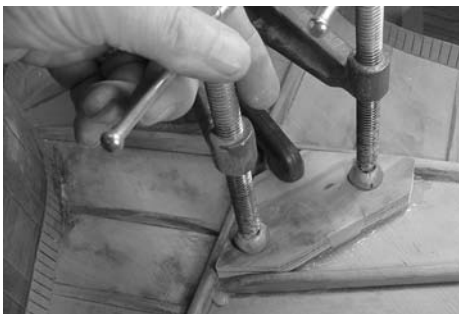


I made up a new bridge plate, approximately 7/64" thick, orienting the grain parallel to the grain of the spruce top, which, of course, is always parallel to the string tension. In my opinion, this is the best grain direction for all flat top guitar bridge plates. After all, the only bridge plate failures are caused by string tension, which is always in one direction. On top of that, with the grain oriented this way, the bridge plate can't chip out between the bridge pin holes, further weakening the "system." A laminated bridge plate or one with diagonal grain orientation might work, too, but there's no question in my mind that a solid one with the grain running parallel to the string tension will be the stiffest. And stiffness is what you want to keep the top flat in that area and keep the bridge from cracking or coming loose.



I beveled the edges of my bridge plate so that the thick area in the center was about the width of a normal original bridge plate. The beveled edges will serve to seal and reinforce the edges of my spruce patch just as well as if they were full thickness. This way, the overall mass of my new plate wasn't much greater than an original. The goal here was to have as little detrimental influence as possible on the tone of a great sounding dreadnought.

Clamping the bridge plate in place with the same rig as before, I again used hot hide glue for the same structural reasons:

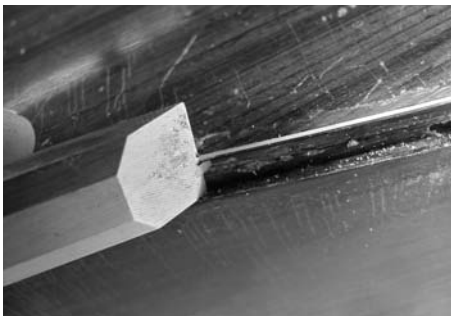


Inside, the guitar looked a bit cleaner now, and a lot less clunky:

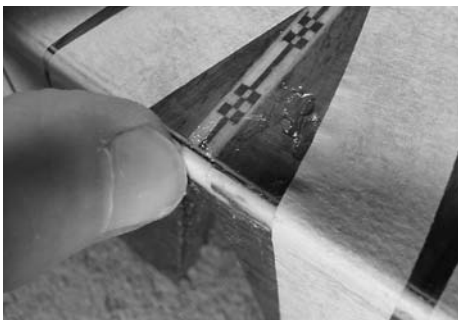
I have about 80 of these little "Micro Quick Clamps" for gluing instrument bodies:

They allowed me to work one handed as I glued the back and sides, aligning all the parts correctly.

A bit of chisel work to clean up excess glue:



And, a bunch of masking tape to hold the binding in place as I reglued it, piecing in a short section to fill the space left from shrinkage:

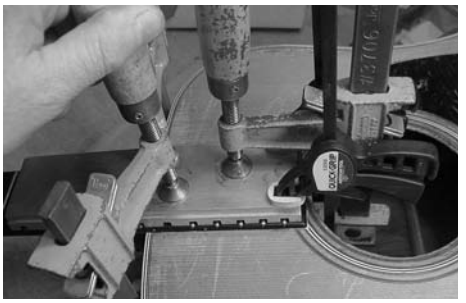


Whenever celluloid binding is removed from an instrument, it always shows the effect of shrinkage, and is considerably shorter than before.

Just for a bit of extra insurance, I touched up the lacquer at the front and back edge of the area where the bridge would go:

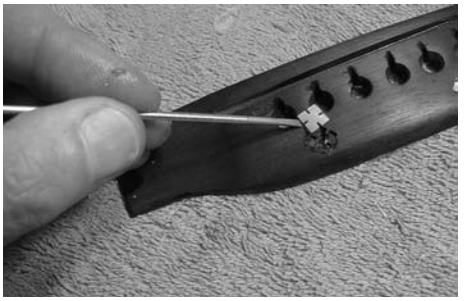
The original bridge had been cut so low it was nearly useless, so I used a new bridge and clamped it with hide glue:

On went the neck:



Having covered neck resetting in *Flatpicking Guitar Magazine* before, I won't go into detail about neck attachment. (There's lots on that subject on FRETS.COM, of course.)

I dunked the old bridge in boiling water for a spell, softening the glue and filler that held the inlay pieces. Then, I was able to lift the inlays right out:



A bit of quick drilling and chiseling gave me nice new recesses for the old inlay pieces:

You may notice that this bridge has the modern short saddle, rather than the traditional "through-cut" one. That was the owner's choice. He's thinking about a pickup…

Sanding and leveling the inlay, I got the feeling this project was finally near completion:

And, sure enough, with a new saddle, some bridge pins and strings, we're ready to rock:

Under the full load of medium gauge strings, the bridge looks perfectly normal:

Just the usual "belly" behind the bridge - about the same as new guitar:

But, this is no new guitar, it's a remarkable vintage dreadnought with enough sound power to peel the paint off passing trucks!

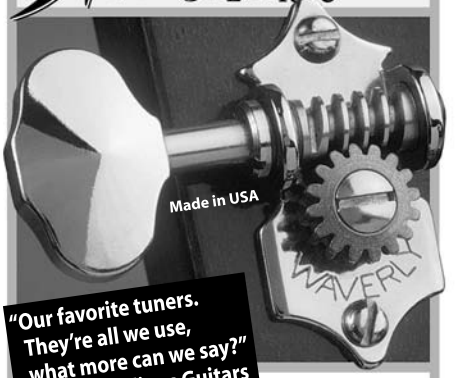
Meet the New Kids!

The Patented John Pearse® JUNIOR ARMREST

A scaled down image of the original shape, now available in 3 models,--fits tighter curves & other instruments. Write or call for template.

PO Box 295, Center Valley, PA 18034
610/691-3302 800/235-3302
Jpinfo@aol.com www.jpstrings.com

Waverly® Est. 1918



"Our favorite tuners. They're all we use, what more can we say?" —Collings Guitars

Renowned acoustic guitarmakers choose Waverly tuning machines for their finest instruments:

• C.F. Martin	• Collings	• National
• Froggy Bottom	• Huss & Dalton	• Merrill
• Schoenberg	• Santa Cruz	• Bear Creek
• James Goodall	• Michael Lewis	• Tippin
• David Webber	• Julius Borges	• J.R. Zeidler
• Bourgeois	• Gibson Custom Shop	

FINE GUITARS WEAR WAVERLY.

Stewart-MacDonald

21 N. Shafer St. • Box 900FP • Athens, OH 45701 • USA
For free catalog call 800-848-2273
stewmac.com waverlytuners.com

Kaufman's Corner

by Steve Kaufman

Spider Bit the Baby

Hi friends, and welcome back to my corner of the magazine. I am back from Europe and sitting in the Seattle airport after a Dusty Strings weekend workshop and a concert with the Seattle Folklore Society hosted by Rob Bulkley. I was thinking of my method of learning and fell back to the same study: Learn the Tunes. The tunes teach you what notes can and will be played in a particular key and they help to improve right and left hand coordination, which in turn helps to develop speed and accuracy. Learn the tunes first. You will have something you can then share with someone else as well as aid in your personal flatpicking development. Then after a while you should work on scales. Just my opinion. I would rather see you picking tunes than sounding like a pentatonic machine.

I learned this tune in a jam session with Dave Grier, Blain Sprouce and Mike Compton in Nashville about 15 years ago. It is a three-parter and is reminiscent of several other tunes. You can hear a little "Shortenin' Bread" in the B section. Use the fingerings as they are marked and you should not have much trouble with this one. Remember that full speed is around 225 BPM so you should wrap this one up in about 45 seconds or so. If you cannot achieve this speed within a reasonable time, you need to look at possible right hand mechanical failure. If the majority of you pickers find this to be a problem, let me know and we will address it in future articles.

Enjoy this great tune and ask me about the words to it sometime.

HEY! Here's a brand-new CD

swing guitars live!

A hot jazz offering from the frozen Northland! **Adam Granger** is joined by **John Plomondon** on this new two-guitar instrumental CD. Recorded live at Minneapolis's famed Brasserie Zinc.

Selections are ***My Heart Belongs to Daddy***, ***Ain't Misbehavin'***, ***Stormy Weather***, ***Oh, Lady Be Good***, ***The More I See You***, ***As Time Goes By***, ***Makin' Whoopee***, ***Spanish Eyes***, ***Sentimental Journey***, ***Besame Mucho***, ***I Can't Give You Anything But Love*** and ***The Cuckoo Waltz***.

***swing guitars live* CD—15.00**

Oh yeah, and don't forget

GRANGER'S FIDDLE TUNES for GUITAR

508 fiddle tunes in guitar tablature
Over 1000 cross-referenced titles • Fully indexed

29.95 plus p & h

also available:

• CD and CASSETTE SETS •

Includes all 508 tunes, each announced, then played once, with rhythm guitar on one channel and lead on the other.

7-CD BOXED SET—with indexed contents and a history of Granger's Fiddle Tunes for Guitar—$99.95

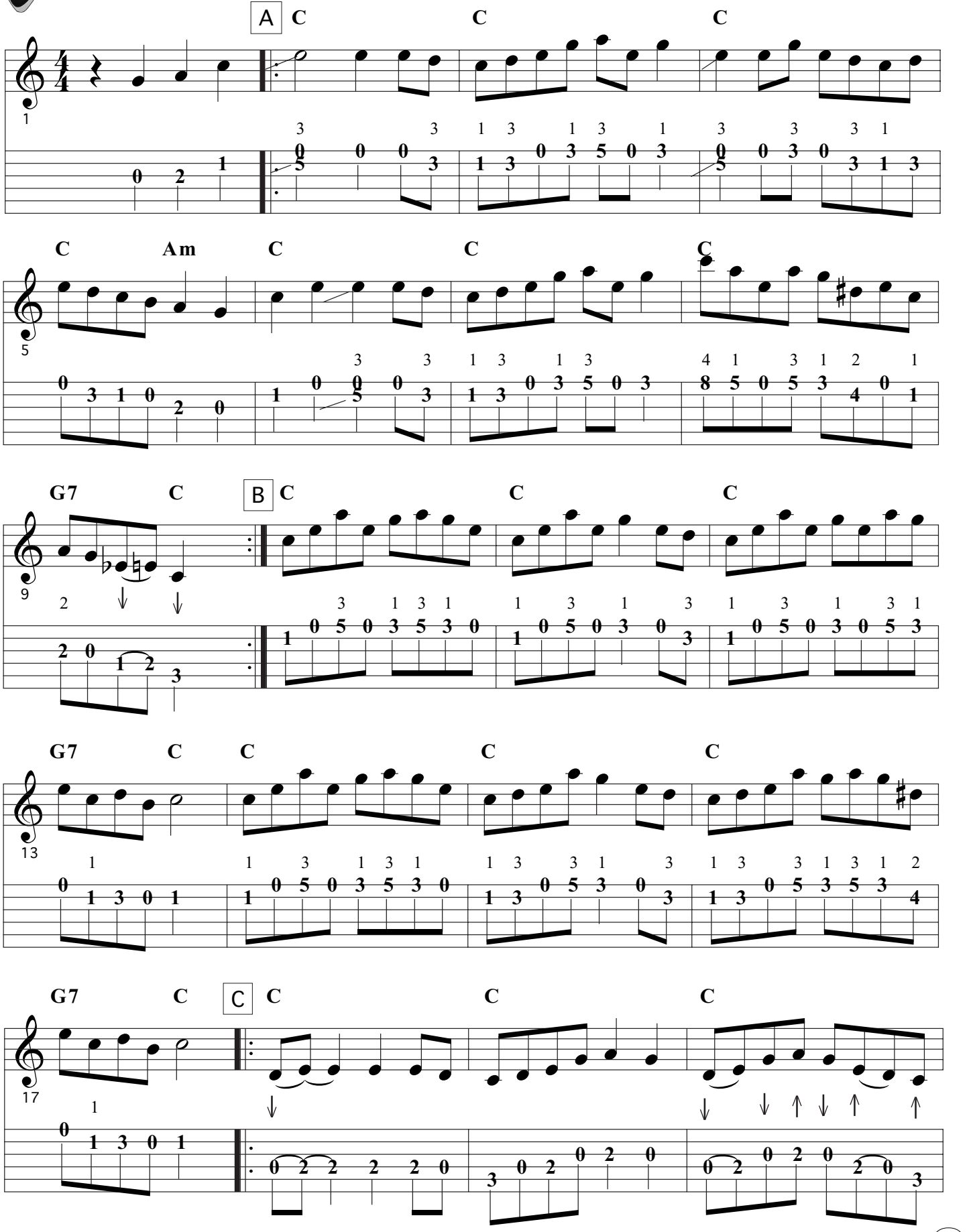
5-CASSETTE SET—59.95

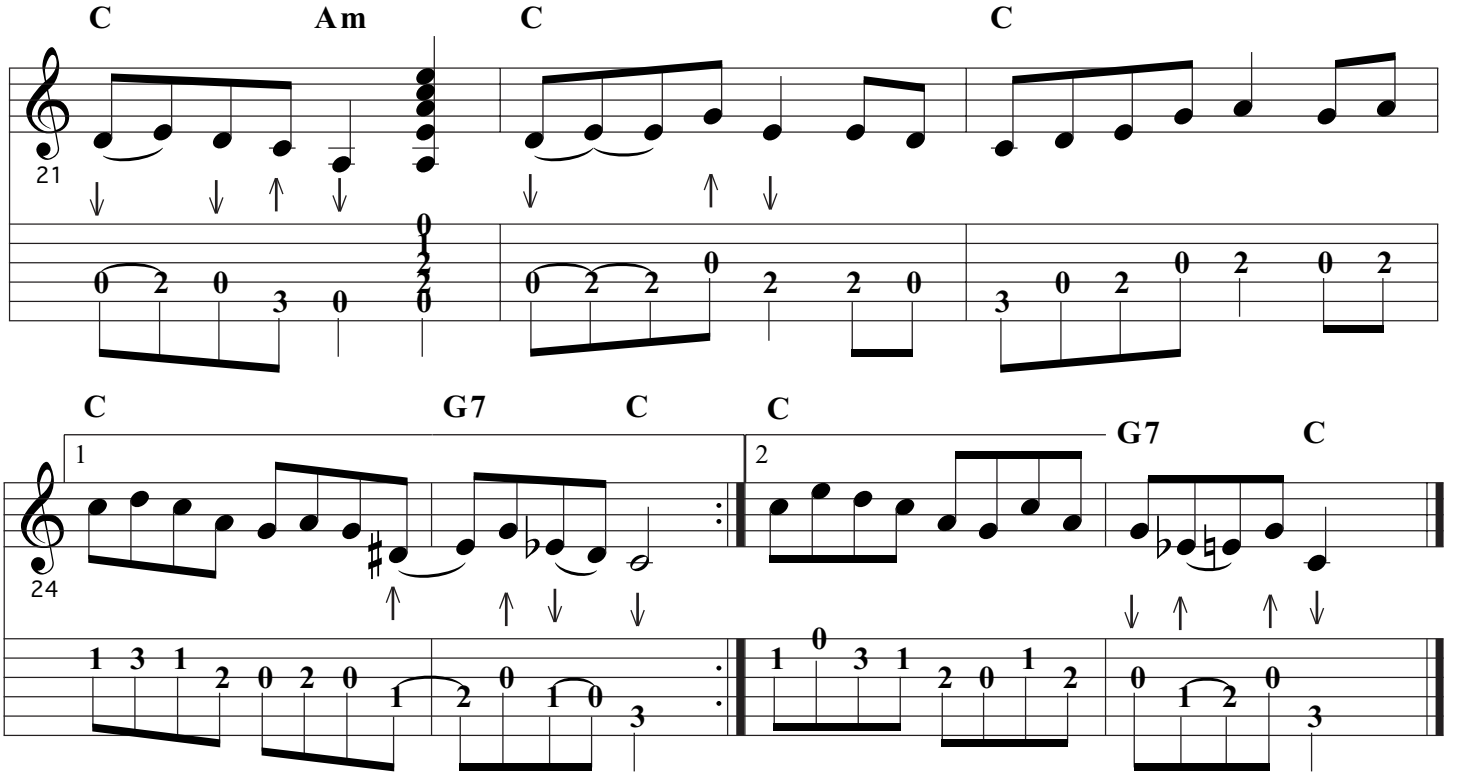
1 • 800 • 575 • 4402—granger-music.com

granger publications • box 270115 • vadnais heights, mn 55126

Audio CD
Tracks 9 & 10

Spider Bit the Baby

Arranged by Steve Kaufman

Spider Bit the Baby



Guitar Players Love 'em!

Even Other People Love 'em!

"Spot" is a beautifully crafted hinged wooden box small enough to fit in the accessory compartment of a guitar case. Each box contains a specially designed string winder, a set of exceptional quality 4¼" diagonal cutting pliers, an exclusively designed 4 piece screw driver set, a stainless steel box for pick storage, an A440 tuning fork and a hidden **"Secret Compartment"**. The boxes are available in 4 different #1 select solid hardwoods; Maple, Cherry, Walnut and Mahogany. Each box has a contrasting hardwood inlay and is finished in clear laquer. Each kit comes with a personally engraved name plate.

The **"Secret Compartment"** awaits your discovery at SPOTmusicBOX.com.

Order Direct:

$59.95 includes shipping. Dealer enquiries welcome. Patent and design pending.

The Original "Spot" Premium Quality String Changing Kit

"Beware of stray dogs and copycats"..."Spot"

Spot Inc.™ Call Toll Free to order: **866-233-2833**

Shady Grove:

Acoustic Guitar Solos by

Jerry Garcia

Dix Bruce transcribed the melodies, lyrics and chords to every song on Garcia/Grisman's **Shady Grove** CD, **plus all of Jerry's guitar solos** , in music & TAB. Learn them all!

Book with Grisman's mandolin solos is also available.

Shady Grove: Acoustic Guitar Solos by Jerry Garcia $14.95
Shady Grove: Mandolin Solos by David Grisman $15.95
Shady Grove CD $16.00
Plus postage, any item: $3.85 Priority; $1.42 Media mail

For songlist, review, & more info, visit our Musix website:
www.musixnow.com
Order toll free: 1-877-219-0441 *(M-F, 9 AM to 5 PM Pacific Time)*
Or send check, money order, or credit card number & exp. date to:

Musix, PO Box 231005, Pleasant Hill, CA 94523
e-mail: Contact@musixnow.com

Adventures in Acoustic Music: Style Study

by John Carlini

Part 1: Bluegrass Style

Greetings from the middle of winter! Winter is a great time to practice!

This is the first installment in a series of studies concerning musical style. Each successive installment will be a variation of the same chord progression and will cover a different style each time. I am assuming that most of you are familiar with bluegrass and fiddle tune playing, so that will be the first style covered.

The chord progression is very straightforward: I, IV and V chords with a II7 chord thrown in for added interest. Believe me, when we get to the bebop style, that interest will be compounded!

The solo is made up of bluegrass "licks" which reflect those chord changes. I suggest that you make a recording of the changes and then practice the solo by playing along with the recording.

While there are many easy "higher-tech" ways of recording the changes by using software, etc., you will benefit more from recording the changes on your guitar using a click track. It's more work, but that's what improvement is all about!

Have fun. See you when the weather is better; at least from where I am!

For performance and teaching information, lots of new acoustic music, and musical news items of interest, please visit John Carlini's web site, www.johncarlini.com. Order his teaching videos by calling 800-543-6125 or visiting www.musiciansworkshop.com.

Flatpicking Guitar Magazine Volume One Back Issues are Now Available on CD-ROM

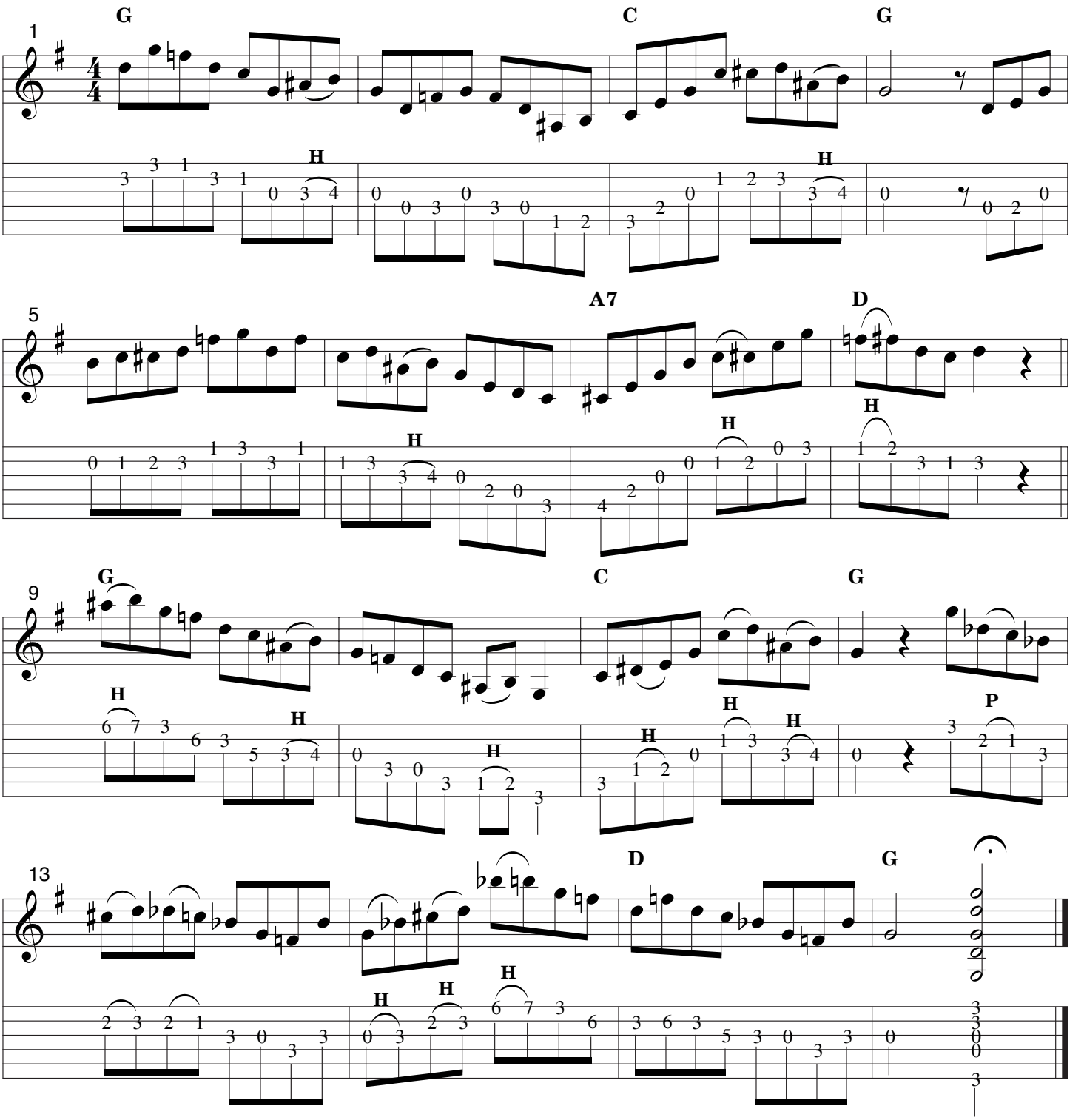
We have nearly run out of all the Volume One Back Issues that were printed in the original print run, so we have now made these back issues available on CD-ROM. Each issue is presented in Adobe Acrobat Reader PDF format. The entire Volume is referenced in several indexes. The contents are indexed by Tabs, Artists, and Authors. To find a tab, article, artist, or author, all you have to do is simply go to the index and click on the title. Finding articles or tabs is very easy. We have put the entire volume at your fingertips.

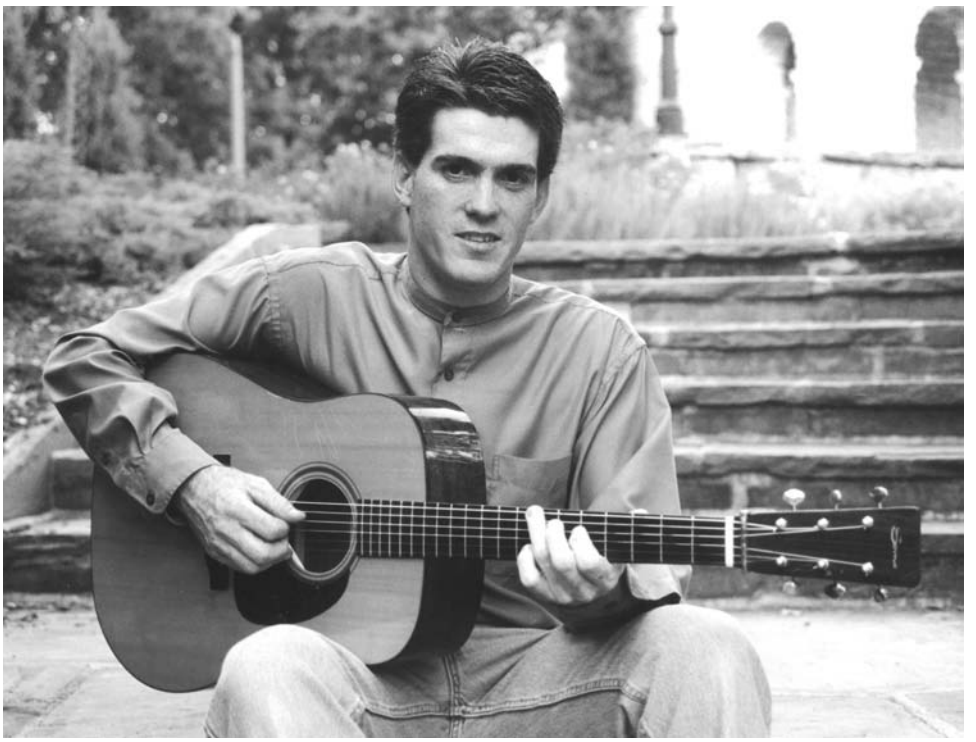
Call 800-413-8296 to Order

$14.95 plus shipping

Audio CD
Track 11

Bluegrass Style

Arranged by John Carlini

Flatpick Profile:
Clay Hess
by David McCarty



Not many flatpickers could walk away from what passes for fame and fortune in our small corner of the music industry to devote themselves to their faith and their family. But that's just what Clay Hess did when he left one of flatpicking's most visible gigs as lead guitarist for Ricky Skaggs' band Kentucky Thunder to spend more time at home with his growing family and play gospel-based bluegrass with a new band, The Stillwaters.

Hess, an immensely talented guitarist best known for his ability to blaze away on Skaggs' supercharged versions of Bill Monroe tunes like "Rawhide," can nearly pinpoint the day when he decided to leave Kentucky Thunder.

"I had already thought a lot about how I needed to be home. The Sept. 11 thing was a big part of it. We were in the air when it happened, flying from Calgary to Dallas," he recalls with sadness. "They turned us around and went back to Calgary and we were stuck there a couple of days. Then when they reopened the border, we chartered a bus to Montana and then another bus took us to Omaha. A tour bus took us from there to Raleigh [NC], so it was a 53-hour trip altogether. We got there 90 minutes before we had to play, so we took a shower, changed our clothes, and got up and played for 90 minutes."

Hess says when the terrorist attacks occurred, his wife only knew that he was flying somewhere, and it took him a while before he could call and reassure her he was alright. Long hours in a motel room and then on the road gave him time for reflection and prayer that led to his eventual decision to leave Skaggs.

"I turned in my notice. I guess I wanted to stay, but I knew I had to go at that time for me," he says now. The gig with Kentucky Thunder, he adds, obviously helped him gain an enormous amount of exposure and honed his flatpicking skills to a keen edge.

The first time Skaggs even heard Clay play in person came on the first gig he played with Kentucky Thunder. Several people had recommended him to Skaggs as Bryan Sutton's replacement in the band. After hearing a hastily prepared demo tape and talking with him by phone, Skaggs offered him the gig. "I didn't meet him until an hour before we played on the Opry," he recalls. "We played 'Pig in a Pen,' maybe 'Rawhide' and 'Little Maggie.' He didn't cut me any slack the first night! I learned a whole lot."

At first, Clay says he was concerned about replacing a guitarist of the stature of Bryan Sutton, at first staying in what he calls "safe mode" during his solos to avoid making any obvious mistakes on stage. "I wasn't playing what I was feeling; I was playing what I knew," he told *Flatpicking Guitar Magazine*. Eventually, Skaggs told him to play whatever he wanted, adding that if he hadn't liked Hess's personal style, he wouldn't have hired him.

In addition to improving his abilities as a soloist, Hess says working with Kentucky Thunder from January 1999 to October 2001 dramatically improved his rhythm playing. "I'd always considered myself a good rhythm player, but when you're playing with Jim [Mills] and Ricky, that's when you've really got to be on your toes. Playing at 190 beats a minute, you really learn where your rhythm falls short," he explains.

A fan of Tony Rice's work since he was talked into spending all the money he had at the time on a copy of Rice's monumental *Manzanita* album, Hess says his close contact with Rice's former duo partner really boosted his confidence. Skaggs even gave him a tortoise shell pick of Tony's and said to him that playing with Hess was like playing with Tony again. "That was huge," he recalls. "That was definitely a head inflator."

Much like Rice, who grew up in a family that loved music, Hess's musical background goes all the way back to his family life in southeastern Ohio not far from the rocky West Virginia border. Born in Athens, Ohio in 1971, Clay's father, mother and one brother all played guitar, and there was always a guitar around the house for him to pick up. By the time he was 10, he had begun playing with his cousin, Todd Sams, who was playing banjo. Together, they played night and day, getting gigs at local veteran's halls backing up a local fiddler.

His first guitar, a 1983 D-18, lasted five years before he sold it. Moving through a variety of Martins, he eventually bought a dead-mint 1939 D-18 belonging to a barber who lived nearby. "I called him every day for three weeks," Hess says. He bought the guitar, which had laid in its original case

for 45 years virtually unplayed, for $1,000. "The strings on it were 30 years old when I got it," he says. Unfortunately, decades of neglect had damaged the instrument, making it nearly unplayable. Hess ended up trading it for a Brazilian Santa Cruz Tony Rice and eventually wound up with two Bourgeois guitars he played during his years with Ricky Skaggs.

Today, he plays a custom guitar made by his cousin, Todd Sams. "Basically, it's like my '39 D-18, except the bracing is really far forward, almost up to the soundhole. The bracing is fanned out more to move the X away from the bridge, which lets it move more. It's a cannon, an unbelievable guitar," he says. "This guitar is so big and wide open, it's like playing a drum"

Hess uses Elixir Nanoweb strings and plays with a rounded tricorner tortoise shell pick about the size of a nickel. The pick is only about 85/1000 thick, which he prefers because he feels thicker tortoise shell picks kill the tone. As you might expect from someone playing as fast as he does, Hess keeps his action very low, to the point where if he really applies a lot of pressure to the strings the guitar will buzz.

Now free to stay home with his family, Clay Hess works fulltime doing home construction and remodeling with a group of musical friends who moonlight doing gospel music as The Stillwaters. "The guys I work with are the guys I play with, so if we have to go play, we go play," he explains. The band expects to perform about 100 times a year, playing frequently in churches. In the spring of 2003, Hess says they plan to tour England, bringing their bluegrass gospel sound to new audiences overseas.

In addition to his gospel career, Hess has recently released his first solo CD, *Red Haired Boy*, on Lavenir Records (www.lavenirrecords.com). Fans of his more secular playing will find a mix of traditional bluegrass tunes such as "Nashville Blues" (transcribed on the following page) and Carter Stanley's "Our Last Goodbye" with several bluegrass gospel tunes and three Hess originals. In addition to Stillwater and in support of this recording, Clay will be playing selected engagements with his new group, Bluecreek. Bluecreek will be aimed at playing the more traditional bluegrass festival and concert venues.

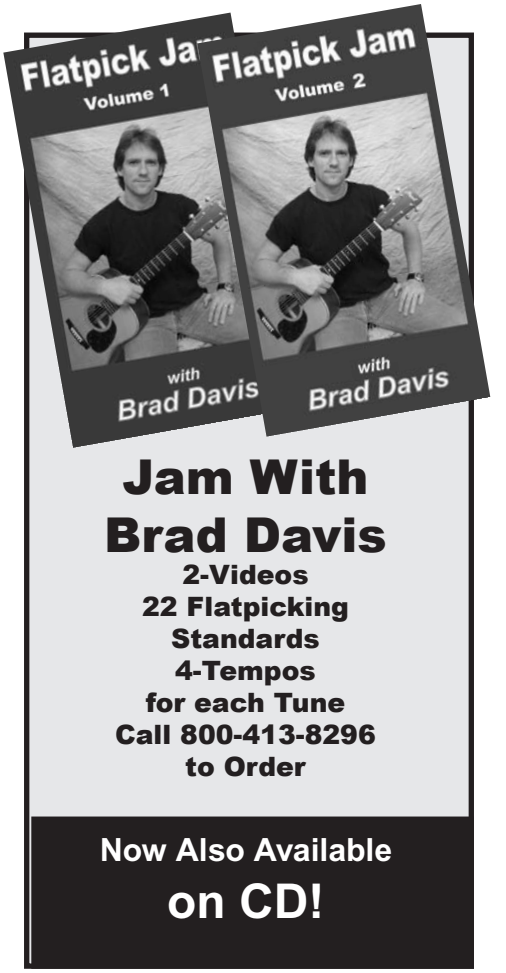
Of course, his scintillating flatpicking guitar highlights the disc, including a jaw-dropping version of "Daybreak in Dixie" that sounds as if someone mischievously turned up the playback speed by about 30 percent. The CD demonstrates Clay Hess's wide range of skills as a vocalist, songwriter and stunning guitarist. In addition, he's also in demand as a session player, having played sessions with such bluegrass stars as Michael Cleveland, Tom Adams, and Adam Steffey.

Risk plays an inherent role in the life of any musician choosing to devote their life and talent to a music like bluegrass that lies far from the high-dollar popular music environment. Clay Hess took that gamble even further, volunteering to leave one of the biggest bands in bluegrass to play a more important role as husband, father and Christian.

But for this rising star of flatpicking guitar, he wouldn't have it any other way, saying simply, "I'm happier now than I've been since I was 10 years old."

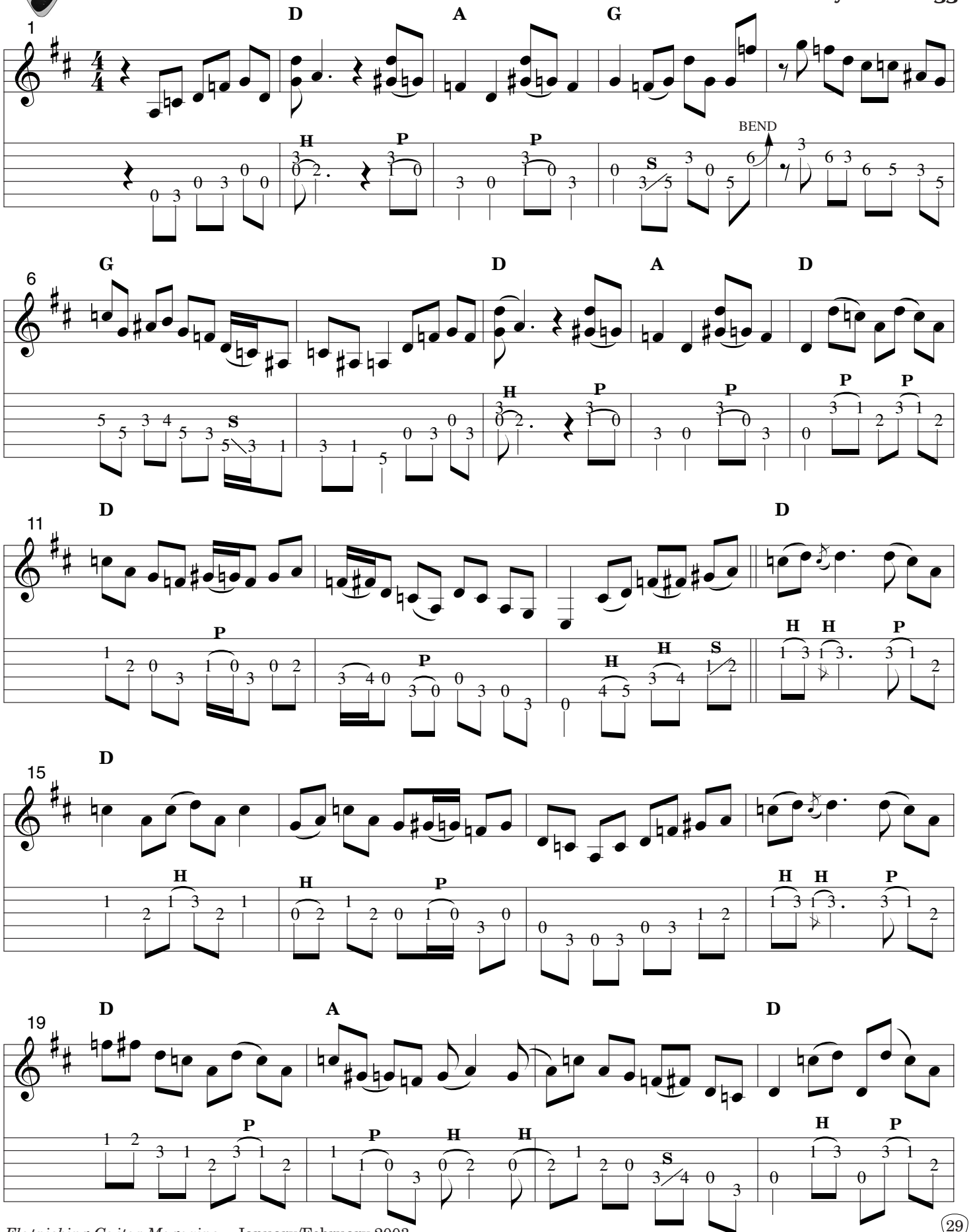
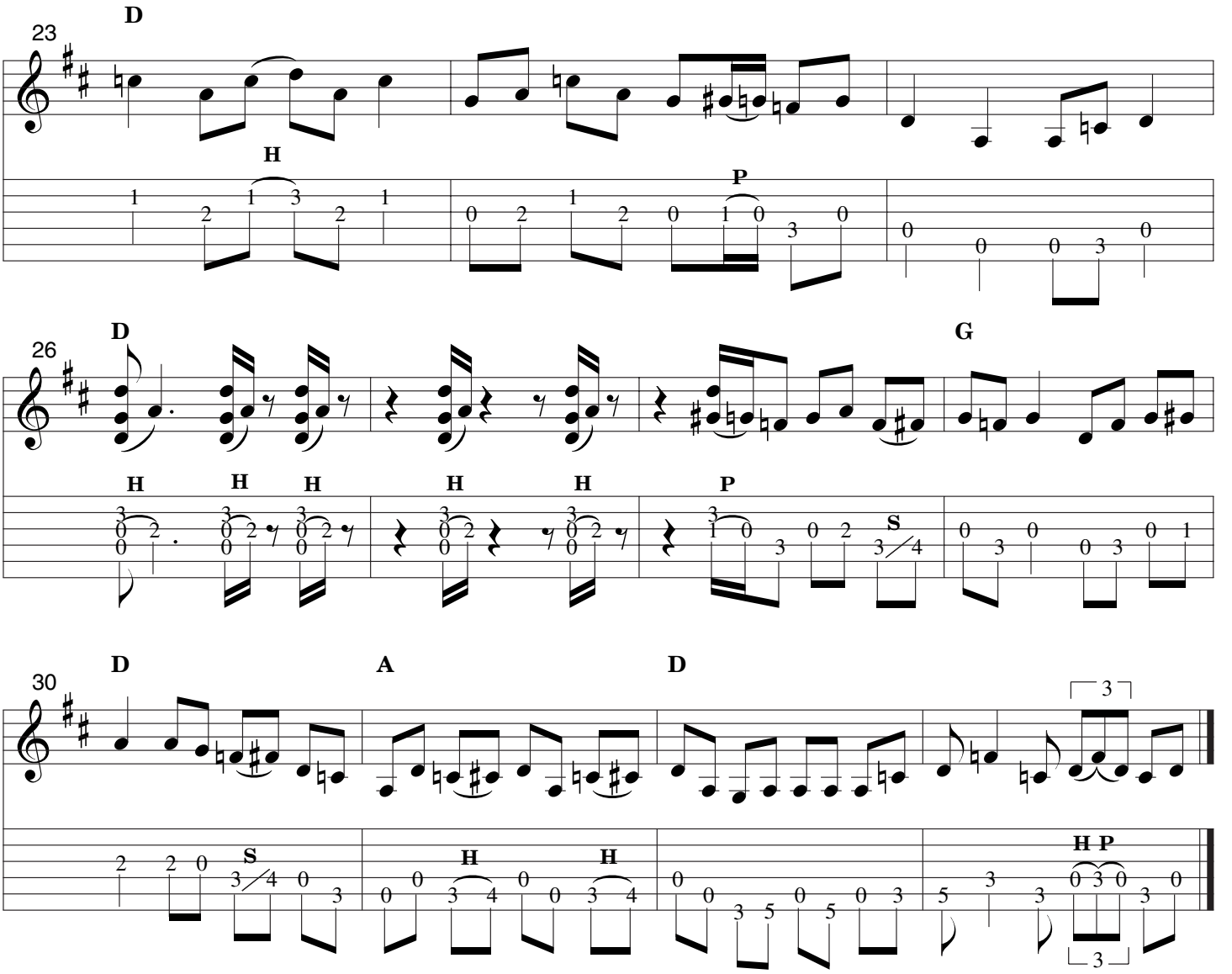
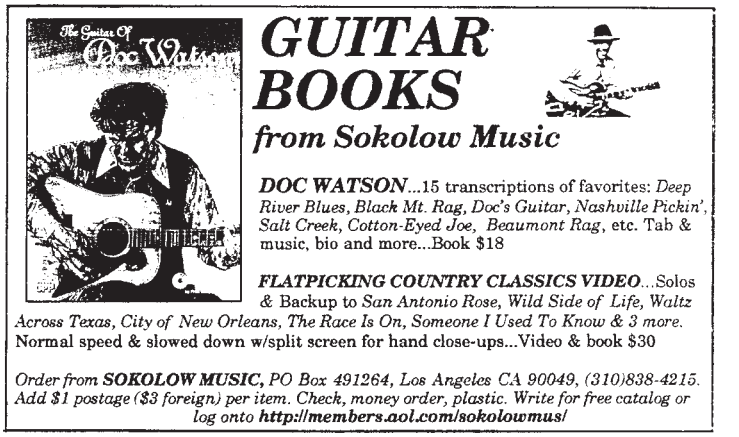
You can contact Clay via email at: sevenflat@yahoo.com, or through his label: Lavenir Records, PO Box 541002, Cincinnati, OH 45254, (513) 272-0555, email: info@lavenirrecords.com.

Knee Deep In Guitar!
Knee Deep in Guitar
AcuTab
Award winning guitar music - in tab and standard notation! Here are transcriptions for all the guitar solos from Knee Deep In Bluegrass, taken from the playing of Tim Stafford and Kenny Smith. Includes all the breaks from their classic duet on Angeline The Baker, plus the final accompaniment sections. In addition to all the solos, this book also features many examples from Tim's rhythm playing plus several pages of rhythm tips for less experienced players.
$25.00 (US)
Knee Deep in Bluegrass
The AcuTab Sessions
The IBMA Instrumental Album Of The Year! Knee Deep In Bluegrass received this high honor in 2001 for these stellar performances by some of bluegrass music's most celebrated pickers and singers. Get the CD and the book and learn how two of the best flatpickers in the business get it done.
$15.00 (US)
Transkriber 2.0 - Slow down those tricky licks using your Windows or Macintosh computer. Any prerecorded music can be slowed down without changing the pitch. This newest version offers greatly improved audio fidelity plus the ability to save loops for later study.
$49.95 (US)
order online! www.acutab.com
US/Canadian mail orders please add $2.00 S&H or $4.50 for Rush delivery. VA residents please add 4.5% sales tax.
MasterCard
AcuTab Publications • P.O. Box 21061 • Roanoke, VA • 24018
response@acutab.com • 540-776-6822 • 540-776-6827 (FAX)
VISA



Audio CD
Track 13

Nashville Blues

Arranged by Clay Hess
Transcribed by Brad Davis
Written by Earl Scruggs

Nashville Blues (con't)


The Guitar Of Doc Watson
GUITAR BOOKS
from Sokolow Music
DOC WATSON...15 transcriptions of favorites: Deep River Blues, Black Mt. Rag, Doc's Guitar, Nashville Pickin', Salt Creek, Cotton-Eyed Joe, Beaumont Rag, etc. Tab & music, bio and more...Book $18
FLATPICKING COUNTRY CLASSICS VIDEO...Solos & Backup to San Antonio Rose, Wild Side of Life, Waltz Across Texas, City of New Orleans, The Race Is On, Someone I Used To Know & 3 more. Normal speed & slowed down w/split screen for hand close-ups...Video & book $30
Order from SOKOLOW MUSIC, PO Box 491264, Los Angeles CA 90049, (310)838-4215. Add $1 postage ($3 foreign) per item. Check, money order, plastic. Write for free catalog or log onto http://members.aol.com/sokolowmus/

Mike Mears & Windy Hill Guitars

by David Dugas

Another Artist In The Family

You never know when your life is going to change chords. In Mike Mears' case, it happened by chance. He accompanied his wife to a craft show in Pennsylvania where she was displaying her artistic blown glass. Since the craft show was close to the Martin factory, Mike couldn't pass up the opportunity to visit. Expecting to see 100-year-old craftsmen hunched over workbenches, Mike walked around in amazement, seeing regular folks—even kids with earrings wearing Harley-Davidson jackets—making guitars. And then and there Mike Mears realized that even he could build guitars.

With this in mind, Mike started out by experimenting with various rejected parts he purchased from Martin Guitars. He built his first guitar from a kit purchased from Martin's Guitar Makers Connection. When Mike took that guitar to a friend who played in a bluegrass band to get his opinion, to his surprise his friend offered to buy it. That clinched Mike's desire to build guitars.

An Artist's Technique

Mike tends to stick with the traditional guitar building methods, using a standard X-bracing, but will use advanced-X with wider string spacing if a customer wants. He tap-tunes the top (using the techniques described by Dana Bourgeois) and then adjusts the bracing in relation to the top's stiffness and the desired sound. Mike further adjusts the sound by scalloping the bracing on stiff tops or using full-height bracing on a more flexible top.

"I start out with a very standard Martin-type brace shape. Once the braces are glued to the top, I treat the brace and the top as a system working together. I use an orbital sander to thin the edges and give the top responsiveness. The tops are stiffer lengthwise than they are widthwise."

After joining the two top halves together, Mike then flexes the top to determine its relative stiffness, and notes that on the top itself. He then glues the bracing on and begins listening for the top's resonant frequency, typically a note around G or Ab. "I want the top to ring," he says, "but the top's resonant frequency can't be one of the string's notes. If you get too close to A, it produces a wolf tone that leaps right out at you and overpowers everything else." Tapping where the bridge plate and bridge will be positioned, Mike listens for a bell-like sound. "When you first tap the top at full thickness, there's very little movement. Using the sander around the edges releases the top so the edges are free to vibrate."

Once he identifies the top's resonant frequency, Mike joins the top to the sides and resumes tapping. If the tone is high (indicating the top is too tight), he begins by shaving down some of the height and width on the braces. If the top is still too tight, he then scallops the braces.

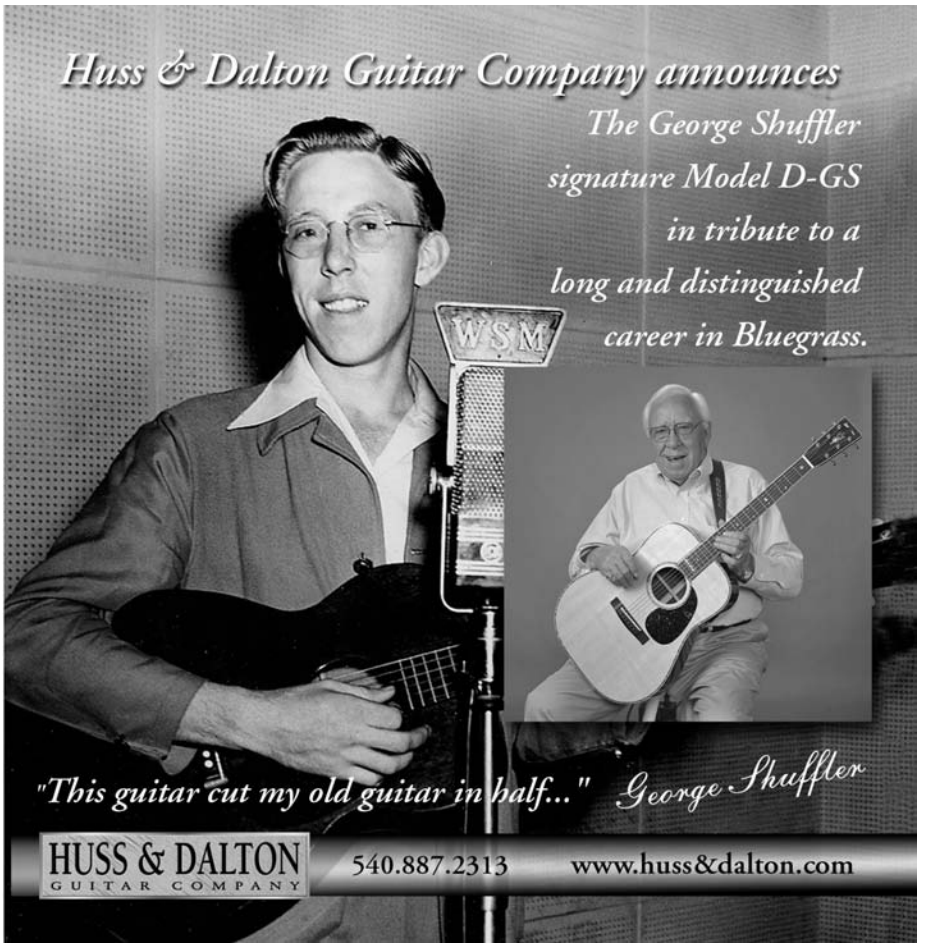
The goal is to eventually get the top "talking" to the back, which Mike feels gives the best guitar. "Once it's all together, the sides and top and back synchronize. But it starts with the top," Mike explains.

He has several techniques to release the top and allow it to vibrate more freely. Instead of securing all top brace edges under the kerfing, he tucks only the edges of the X-bracing and the popsicle brace under the kerfing. "I shave the other braces right down to the top. Tucking all the bracing under the kerfing adds more stiffness and inhibits the top's vibration. Done right, the top rings like a bell when you tap where the bridge will go." But this has to be done before the purfling and edge binding is glued on, since Mike feels the edge binding tightens up the top's sound.

Mike also teaches lutherie. In one of his sessions—which he calls "the magic class"—students use the orbital sander to refine the sonic relationship between top, back and sides. "This is the point at which the guitar comes to life. If you did a good construction job, the joints are tight and the bracing is in the right place for the guitar, then you're going to have a really super guitar." Mike models these techniques after the age-old practices of classical violin makers.

Asked about the size and position of the sound hole, Mike's convinced that the sound hole is primarily an air vent and its size just has to be adequate. "You can see this demonstrated in the Blue Guitars [built for Scott Chinery] with the sound vents on the upper bout." He feels that the position of the sound hole doesn't really make that much of a difference as long as you have enough area for the air to get in and out and not cancel out the sound waves the instrument generates.

When finishing guitars, Mike uses nitrocellulose lacquer finish. For purfling, he prefers the smaller, old-style herringbone or the new wider black-and-white "D-28" style purfling. Mike hasn't used abalone around the top, but has around the sound hole rosette. He prefers celluloid binding for its impact protection, but has used wood binding at customers' request. Typically he equips his guitars with gold Gotoh tuners with a 16:1 ratio, but will use Waverly



tuners for an additional charge.

Although he doesn't use CNC machines in his building process, Mike does use a number of power tools (the orbital sander and a router, for example) complemented with the usual assortment of hand planes, chisels, and so on. He buys pre-slotted fretboards to meet the demands of today's players, who expect a high level of intonation accuracy. In guitar necks, he uses the traditional single truss rod rather than the two-way adjustable. For guitar saddles he uses TUSQ, which he feels brightens the sound, but prefers Corian for the nut. "It's slippery and easy to work, and I don't hear a significant difference between bone and Corian," he explains.

He tries to discourage his customers from fancy guitars with extensive ornamentation. "Even though I don't like fret markers, on one guitar I did a parrot that stretched from the peghead to the fourth fret. The customer, a Jimmy Buffet fan, wanted wind-swept palm trees and a shark's fin with little waves and such. I really did like the look after it was finished." Mike does his own inlay work.

For top woods, he uses Sitka spruce almost exclusively. "Sitka can be thinned more than Englemann spruce. I've used Adirondack spruce and cedar, but I prefer Englemann. I've also used cedar for a top, but I had to leave it much thicker than I preferred."

Continuing in the traditionalist mode, Mike uses mahogany for his guitar necks. He like the dovetail joint as well as the bolt-on mortise and tenon joint that Collings uses. "I like the challenge of cutting the dovetail," Mike confesses. As to neck profile, he prefers the thicker, vintage V-shaped neck with the triangle point at the back of the neck moved slightly more towards the bass side. "If a customer wants a modern thin or skinny neck, I'll do it, but…" he admits. Setup for a bluegrass customer is no relief and 4/42" on the 6th string and 3/32" for the 1st string.

For back and sides he primarily uses Indian rosewood, but has occasionally used Pau Ferro, sometimes called Bolivian rosewood, or mahogany ("mahogany brings out the bass more prominently than rosewood in a Dreadnaught because the trebles are not as bright"). He doesn't like to stain the woods he uses on his guitars. "I've also used sycamore, which is a bear to bend but sounds great. It's mellow, not as bright as the rosewoods, and it doesn't cut but it's great for fingerstyle." He's also

built an instrument with a 3-piece back from Padauk.

On his Dreadnought guitars Mears looks for a heavy bass line with a bright A and E string. Although Dreadnoughts are his biggest seller, he builds other sizes, including a 000. He has also developed his own guitar shape for fingerstylists. "I've pulled the waist in and let out the lower bout, which allows the upper and lower bouts to talk better through the waist," Mike explains. This fingerstyle guitar has more of an hourglass shape than a standard 000.

An Artist Teaches

In addition to building for himself, Mears also teaches the art of building guitars at a Woodcraft woodworking store in Springfield, VA. His first class had five students, including the manager of the store. Unsure about the level of woodworking expertise of those first students, Mike pre-bent the guitar sides and cut the rosette holes. He also used pre-shaped Martin necks and assembled kits of bracing, binding, purfling and trim from a number of suppliers. He currently teaches two 3-hour night classes a week. In six weeks, students can completely build a guitar (minus the finishing).

Mears offers his students several options for finishing their instruments. Most are invited out to use his shop. Several times, though, students have sanded through the applied lacquer finish, and wound up respraying their guitars 2, 3 or 4 times. Mike also offers to spray and buff their instruments for $200.

"I have a class going now with 7 students and a waiting list of about 15 students. I'm considering another class in the spring because of the long waiting list. Many of my students enjoy the class enough sign up for another go. I've even had requests from other Woodcraft stores to set up classes."

An association between a luthier and a Woodcraft store is logical, and Mears' class is one of the most popular the store conducts. "We go into the theory of the guitar, why it's shaped the way it is, why we use the woods we do." And the success of these fledgling guitarbuilders is important to Mike. "Along the way, I build a guitar along with them. If someone really messes up his guitar to the point we just can't salvage it, then he can take over the guitar I'm building. I use their guitar as a demonstrator and they're left with a good guitar."

Only once has Mike had to turn over his guitar to a student: "An extension cord reel came off the 15 foot high ceiling and smashed the guitar. The student was heart-broken. I duct-taped the smashed guitar to my demonstrator and presented it to the student at the next class." Since most of the guitarbuilding students already play, they frequently bring their instruments and jam after class.

An Artist Shares His Craft

When Mears first began building guitars, he built for himself. As he turned his passion into a business, he realized that he needed to build guitars that met his prospective customer's needs and desires, and not primarily his own.

Now, when someone orders a guitar from Mike he watches them and listens to them play. He questions them, identifying their preference for setup, string spacing, action, and all other other variables that define a custom guitar. When the guitar is complete, Mike simply hands the customer the instrument. "If they don't like it," he says, "they are under no obligation. They can just walk away and I'll try again." Although Mike does not charge a deposit, no one has yet walked away from a custom-built Mears guitar.

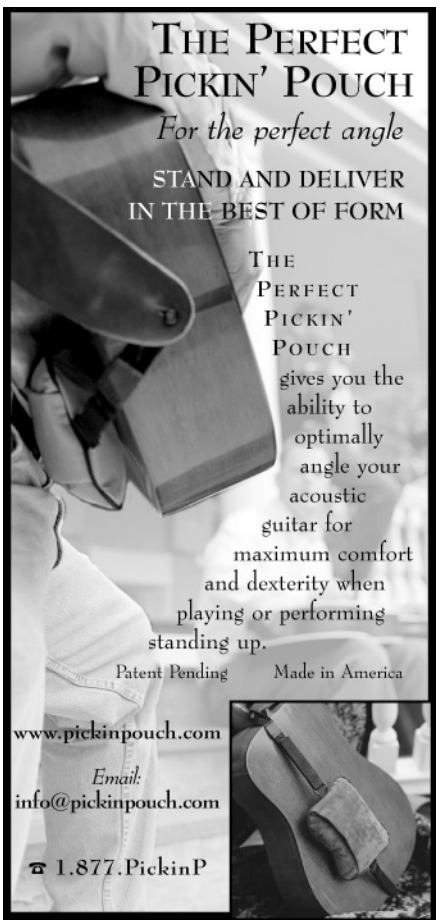
Currently Mears sets $1400 as the base charge for a plain guitar including herringbone (if the customer wants it). Inlays are extra. So far, his most expensive guitar has been $1850. Mike prices his guitars at what he believes to be a fair market value. "Most folks are going to question spending money on an unknown quantity—an unknown builder—when they can spend that much on a Martin or Taylor guitar," he explains. "So I have to try harder. I have to build a quality product, an attractive guitar with a flawless finish because of the competition. That makes me pay closer attention to the details of my instruments."

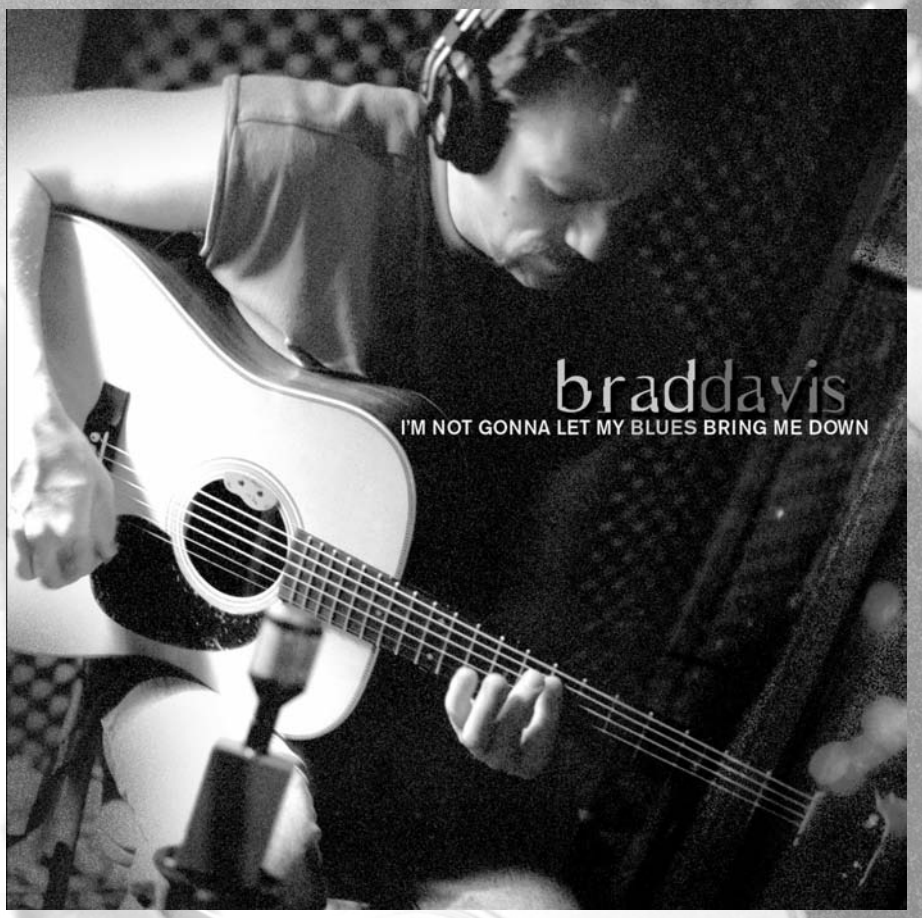
Mike builds in batches of 7 ("I chose 7 because I got bored doing an operation 8 times," he laughs). Although the actual construction of one guitar takes about 35 hours, Mike takes about 3 to 4 months to build an instrument. His finish is the reason. "Finish should set at least a month to 6 weeks before you level it and rub it out, otherwise you get a scalloped look to the top and the wood grain starts popping out on the back and sides," he says. Mears sprays 16 coats of lacquer on the guitar and sands every other coat to level it out. He then hangs each instrument up, letting it sit another 6 weeks before he begins leveling out the finish.

Despite the effort (or more likely because of it), Mike usually has four guitars in any one batch pre-sold, and places the remaining three at Picker's Supply, a guitar shop in Federicksburg, VA, or other local shops.

For Mike, the payoff for all this effort is the response he sees in those who play one of his instruments for even a short time. Recently Chris Eldridge (part-time guitarist for the Seldom Scene) sat down with one of Mears' guitars at a campground picking session. After playing for just a few minutes. Chris' face just lit up. And that's exactly the kind of response Mike hopes for.

Contact info:
Michael Mears
Windy Hill Guitar Works
10160 Hampton Road
Fairfax Station, VA 22039
Phone: (703) 690-2545
e-mail: mearsman2@aol.com


THE PERFECT PICKIN' POUCH
For the perfect angle
STAND AND DELIVER IN THE BEST OF FORM
THE PERFECT PICKIN' POUCH gives you the ability to optimally angle your acoustic guitar for maximum comfort and dexterity when playing or performing standing up.
Patent Pending
Made in America
www.pickinpouch.com
Email:
info@pickinpouch.com
1.877.PickinP



FGM Records Presents:

Brad Davis

I'm Not Gonna Let My Blues Bring Me Down

Featuring Spec ial Guest Artists:
Earl Scruggs, Billy Bob Thornton, Sam Bush, David Grier, Rob Ickes, Greg Davis, Tommy Shaw, John Jorgenson, Jon Randall Stewart, Glen Duncan, and Kelly Knolf

Now Available from Flatpicking Mercantile (800) 413-8296 or www.flatpickingmercantile.com

NASHVILLE FLATTOP

By Brad Davis

What are the Blues?

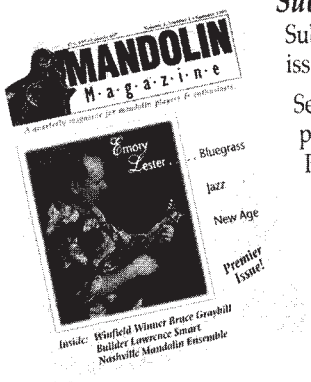
The blues can be described many different ways, but I simply like to think of playing the blues as using a selective sounding group of notes, (notes that make up simple blues scales) to create or embellish songs that you play. There are several blues scales just as there are several minor and major scales. I suggest that if you don't know these then you can get some material and learn blues scales for G,C,D and E. Once you know these simple scales then you can begin to create and play simple bluesy phrases. Tony Rice uses a lot of blues scales and I like to do the same. We just like the way it sounds and incorporated with what you already know, it can really spice up your style. Contained on the audio is a bluesy pass at "Nine Pound Hammer." Note that I have tuned both the E and A strings to G (the E tuned up to G, the A tuned down to the same G). I will not be playing any full blues scales because it would be to much for the song and would not sound very creative. So, I only use a few notes here and there. Try incorporating blue notes from blues scales into your playing and feel the excitement blossom! Have fun and good luck.

MANDOLIN Magazine

The Magazine for Mandolin Players & Enthusiasts

Bluegrass • Celtic • Jazz • Basics • Old-Time • Blues • Classical
Texas-Style Fiddle Tunes • Chords & Rhythm & Much More

Regular features on builders, mandolin orchestras, repair, product review, mandolins around the world, historical feature, CD, video & book reviews.



Subscribe Now!

Subscriptions begin with current issue, unless otherwise requested.

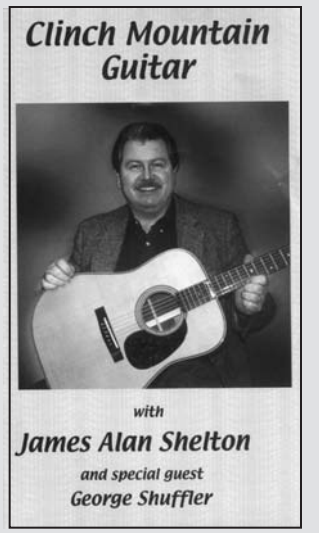
Send U.S. check or money order payable to *Mandolin Magazine*, PO Box 13537, Salem, OR 97309.
Ph. 503-364-2100 Fax 503-588-7707
Email: MandoMag@teleport.com
Include your name, address, phone and e-mail address.

Visa & MasterCard accepted, include type of card, card number & expiration date.

One-year subscriptions (4 issues) are $20 USA; $27 Canada, Mexico and Overseas Surface Delivery (US funds) or $32 Overseas Air (US funds).

Clinch Mountain Guitar with James Shelton

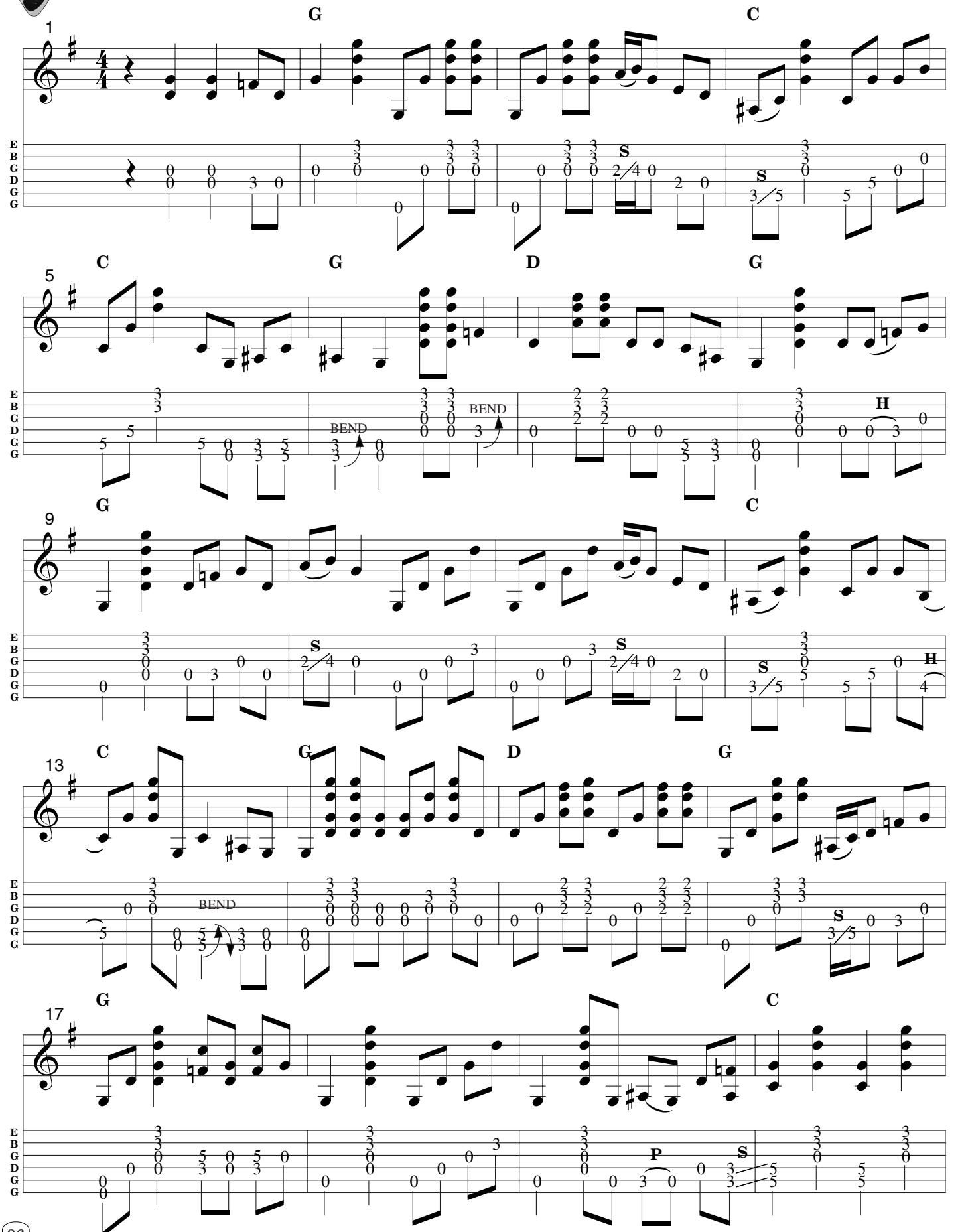
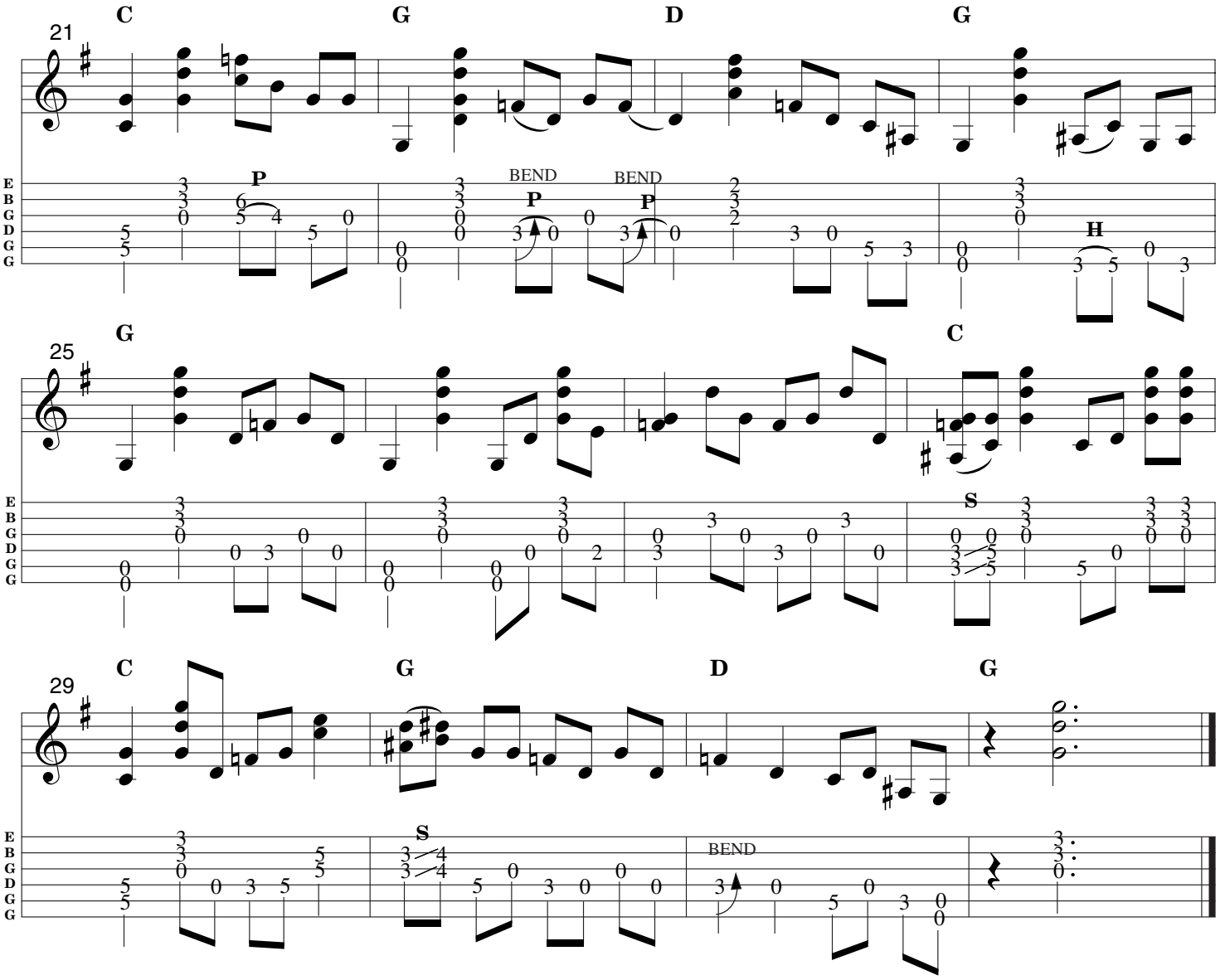
In this one-hour instructional video James Alan Shelton and special guest George Shuffler demonstrate and teach the guitar techniques that helped change the role of the guitar in bluegrass music. James and George display their crosspicking talents on "Katy Dear," and "Banks of the Ohio," and George demonstrates his solo to "Will You Miss Me." James interviews George regarding his crosspicking technique and then James teaches "Rank Stranger," "Uncloudy Day," "Bury Me Beneath the Willow," "Wildwood Flower," "Road To Coeburn," and "Tom's Creek." A tab book accompanies the video.



$24.95

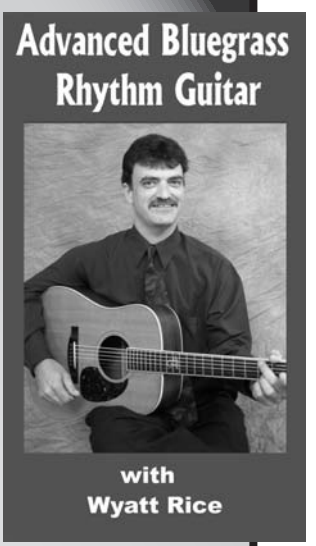
Call 800-413-8296 to Order

Nine Pound Hammer Blues

Arranged by Brad Davis

Nine Pound Hammer Blues (con't)

Advanced Bluegrass Rhythm Guitar
with Wyatt Rice

In this 90-minute video, rhythm guitar master Wyatt Rice teaches you how to greatly expand your rhythm guitar abilities by teaching: crosspicking rhythm; syncopated rhythm; a variety of right hand patterns combined with left hand technique to develop a "groove" rhythm; unique bass runs; passing chords; chord substitutions; and chord inversions.

Additionally, Wyatt is shown improvisationally accompanying various instruments (banjo, fiddle, guitar, mandolin) and then analyzing what he has done to provide the rhythmic foundation behind each instrument. Also featured are guest appearances by: Rickie Simpkins on fiddle (Sally Goodin' and Dusty Miller) and mandolin (Big Country and I Wonder Where You Are Tonight), Sammy Shelor on banjo (Ground Speed and Whitewater), Kenny Smith on guitar (Goodbye, Liza Jane and Bill Cheathum) and Tony Rice (Waltz for Indira, Manzanita, and Devlin). Wyatt provides guitar accompaniment to each of these artists and then analyzes the techniques he has employed.



Call 800-413-8296 to Order ***$24.95***

The Solo Flatpicker

by Dan Crary

Explorations in E

What's the greatest key for flatpicking? If I said E major, many would laugh, because nobody flatpicks in E major. But I do. ("I do but they don't, and that's the difference between them and me," to paraphrase a great line from Lyle Lovett).

E is the most solid, bluesy, and adaptable key for playing almost anything in the open position for the solo player. In a later issue we'll look at runs in E, and we'll find that strict punteado lead playing is a little more difficult in the open position because of all the sharps, but chords and chord variations, as well as right hand ideas are perfect and righteous for the solo player.

Our rationale in these columns is that the solo flatpicker faces special challenges of continuity, fullness and the very tricky thing of accompaniment plus ornamentation that all comes together as a piece. For continuity, fat-sounding chords, open bass notes where you need them, and bluesy runs at the ready, this key is unsurpassed.

We start with the obvious: tabbed examples I and II are the basic church-lick, bass-strum rhythm lick in E. But wait! If you haven't done so, please go back to our earlier column about cleaning up your accompaniment playing, and note that the tab here is, for once, precisely the way the rhythm lick should be played, and it'll sound cleaner and more powerful if you do. Ex. I is the unadorned church lick, Ex. II adds an upstroke of the pick on the first string on two-and and four-and Ex. III suggests hammering the alternate bass note and also going to a higher "E" bass note as a variation.

With Ex. IV, we start making it interesting. Instead of a strum and an upstroke, we play individual notes in an arpeggio. You wouldn't do this for many measures in a row, but try it alternating back and forth with Ex. I, and it works both at a slow speed and also at a fast, bluegrassy tempo. What you'll find is that IV feels a lot like I to the right hand, and it's a delicious little variation that isn't difficult, once you've polished it up, but it sounds very beautiful and sort of aristocratic. Ex. V probably works only on very slow tunes, but it's a very solid, sophisticated sounding bed for a slow song like "Long Black Veil" or another song at a similar pace.

Notice that Ex. IV and V are only tabbed with the "E" chord. You can adapt these patterns to "A" and "B7" by simply changing the bass notes on "one" of each measure to the string that would give you the name note of "A" or "B" chords. In this case it's simple: it just means changing to the fifth string on 1. The rest of the pattern works nicely on all these chords. Ex. VI is the "Crary Special" a variation of Ex. II that snaps and pops. You play the usual church-lick-plus-upstroke, but instead of playing the strum on "2" and "4", you simultaneously strike the chord hard and also completely mute it. Hit the muted strum as far out from the bridge as you can, and the strings will bump the highest frets, making a snapping sound that's very clean and punchy. It works behind a banjo or other band instrument, and for the soloist it suggests rhythms like the old Tennessee Three, and other bluesy country/rock/folk rhythms.

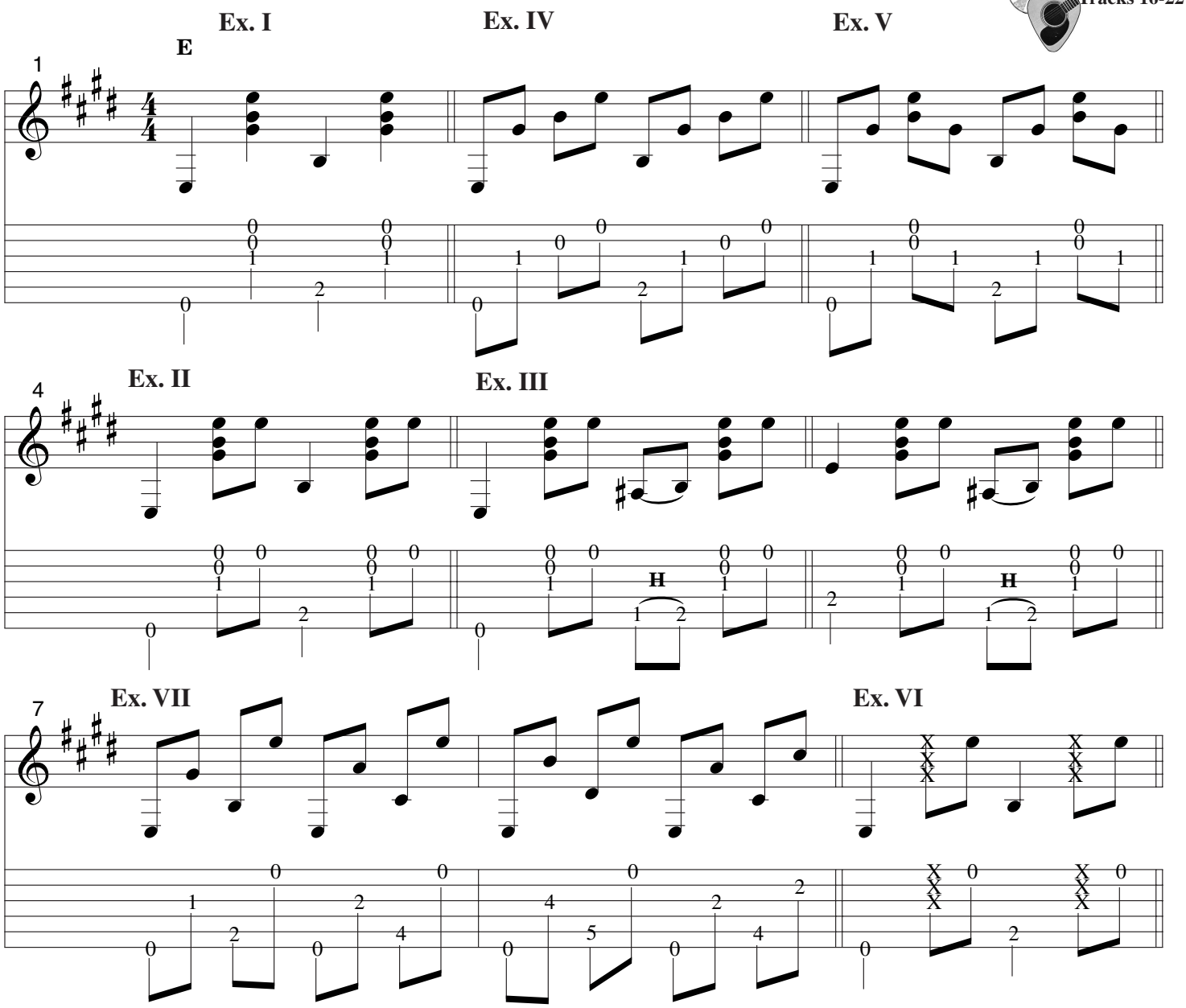
Now a word about messing with the shape of chords in E: a couple of simple but powerful exceptions to the "square" versions of "A" and "B7" appear in the chord charts as "A9" and "B sus." The A9 is a brittle-sounding chord by itself, but when a melody containing C#s is sung or played over the top of it, it sounds sweet and fat and righteous. Likewise, the suspended B chord (notice the deadened 4th string) will create a little urgency to return to tonic if you use it as the "5" chord in E.

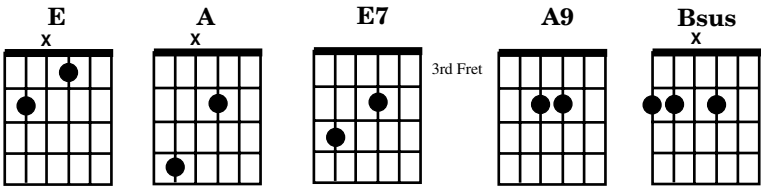
Now here's an interesting assignment: using only the 5th, 4th, and 3rd strings, find all the E, A, and B chords you can on those three strings. Then play those little partial chords along with the open 6th, 2nd, and 1st strings. They sound very beautiful, very sustained and people will pay you the compliment of asking you what tuning you used. I provide just a couple of examples ("alternate chords") on those three strings. You can find at least four of each chord. You'll find this idea to be rich with possibilities to fool with for years.

Another example of partial chords in E played on these strings is in the example of the "Memphis" sequence. Play E, then A, then E7, then back to A, etc, as a walking–chord figure. It makes a powerful backup lick or as a run-like transition from E to A. But watch this: using the same "Memphis" chords, play a little crosspicking pattern of strings 6-3-5-1, 6,3,5,1 etc., (Ex.VII). These chords produce a beautiful little slow crosspicked figure. And this same pattern will work on any of the ten to fifteen E, A, and B chords you discover on the 5th, 4th, and 3rd strings. So beautiful, it'll knock their socks off.

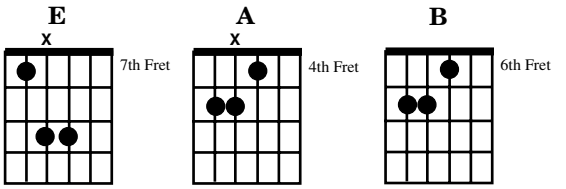
A final point: one of my purposes here is to get you to see that teaching yourself how to play is largely a process of taking the things you know and extending them, bending them around and changing them slightly. I've lead you through some of this perhaps more than was necessary, just to get you going, but please, jump in and actively mess around with, change and bend these so you get a feel for the real thing.

Exploration in E:

Audio CD
Tracks 16-22

Memphis Chords:



Alternate Chords:



By Request: Under the Double Eagle

In a couple of the previous issues we have mentioned that we were working, in conjuntion with Mel Bay Publications, to produce a book with transcriptions of a selection of tunes which Gary Cook has played on his three solo projects. This book is now near completion and I'd like to provide one of the transcriptions here in this issue's "By Request" column.

The tune we have chosen is the ever popular "Under the Double Eagle." Almost all flatpickers have learned how to play this tune at sometime or another and it has always been a jam session favorite.

Instead of simply providing you with the "head" of this tune, we are going to give you the complete transcription. This way beginner-to-intermediate level students will have an opportunity to learn a straight-forward arrangement, and more advanced players will also have something a bit more complex to chew on. I hope that you all will enjoy listening to, and playing, Gary's arrangement of this tune.

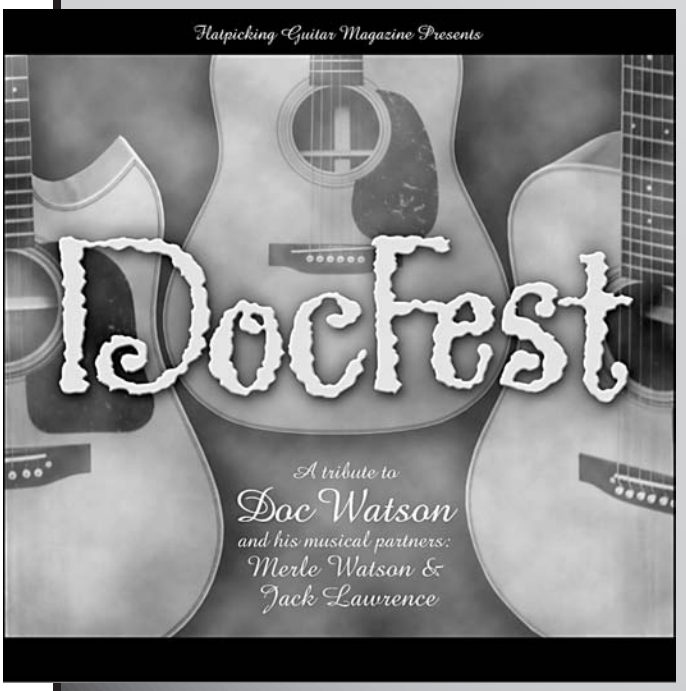
The Gary Cook book and CD set should be out early in 2003. Included in the book are transcriptions of 16 of Gary's arrangements. The songs are as follows: Whiskey Before Breakfast, Grandfather's Clock, St. Anne's Reel,Wabash Cannonball, Old Spinning Wheel, Bonaparte's Retreat, Under the Double Eagle, Soldier's Joy, John Henry, Nine Pound Hammer, Wreck of the Old 97, Western Standard Time, Durango, Morning Waltz, Redcliff, and Colorado Waltz.

Flatpicking Guitar Magazine pays tribute to

Doc Watson, Merle Watson & Jack Lawrence

with the release of a new musical tribute CD:

This CD includes eighteen tunes by many of today's top flatpickers. Each of the artist on this project were inspired to learn the song that they perform after first hearing the song performed by Doc Watson with one of his musical partners Merle Watson or Jack Lawrence. The CD includes Fourteen Vocals Songs and Four Instrumental Tunes as follows:

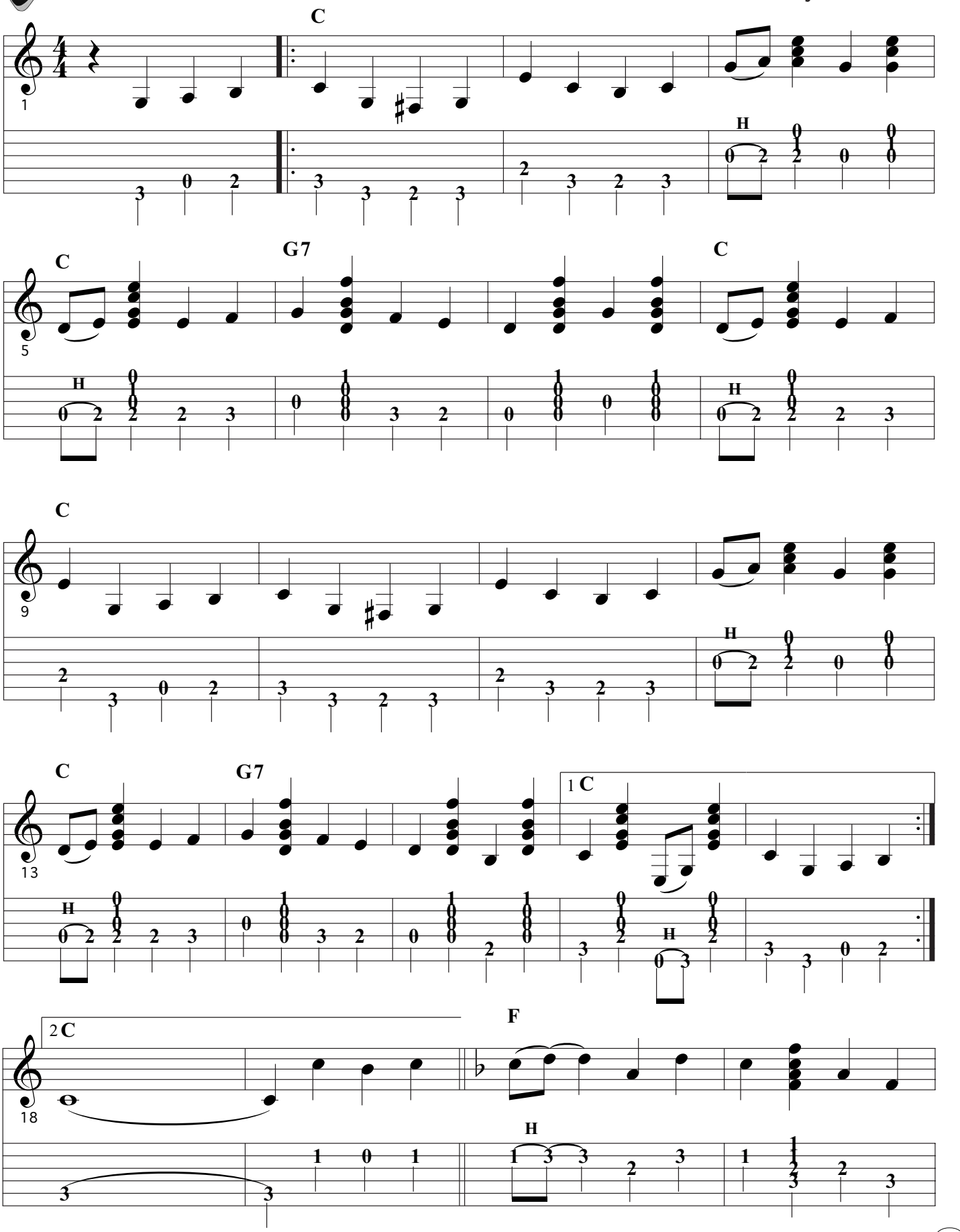
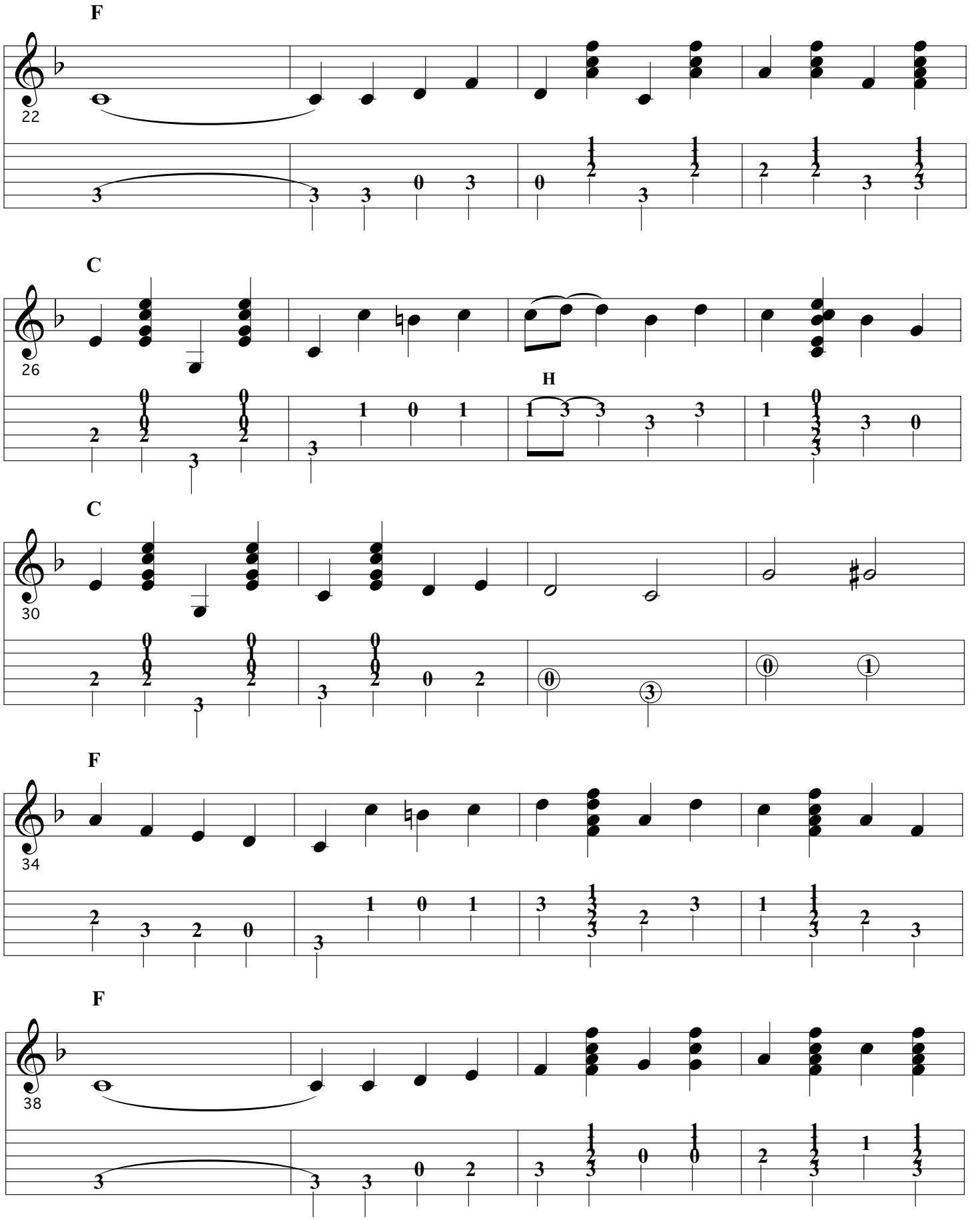
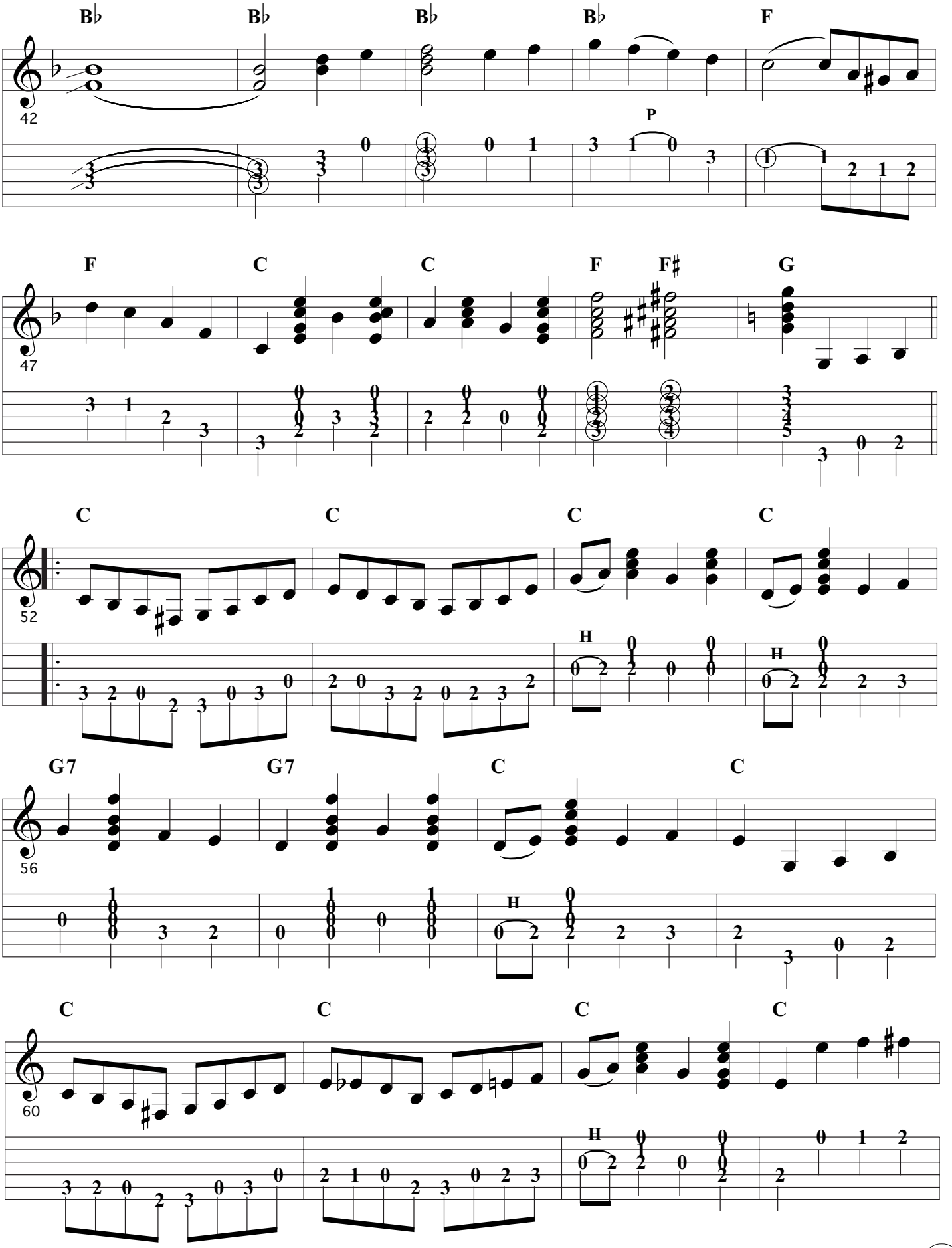
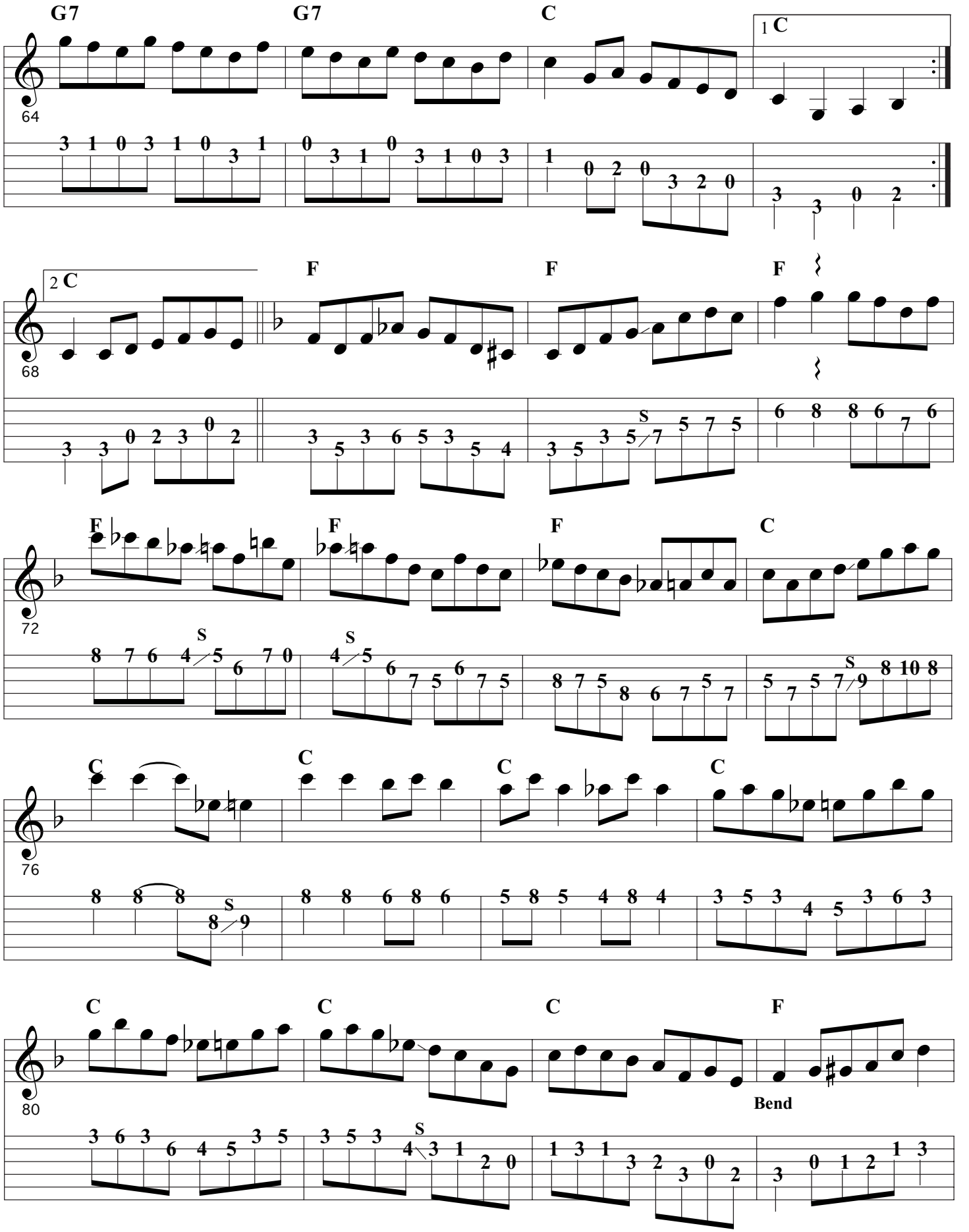
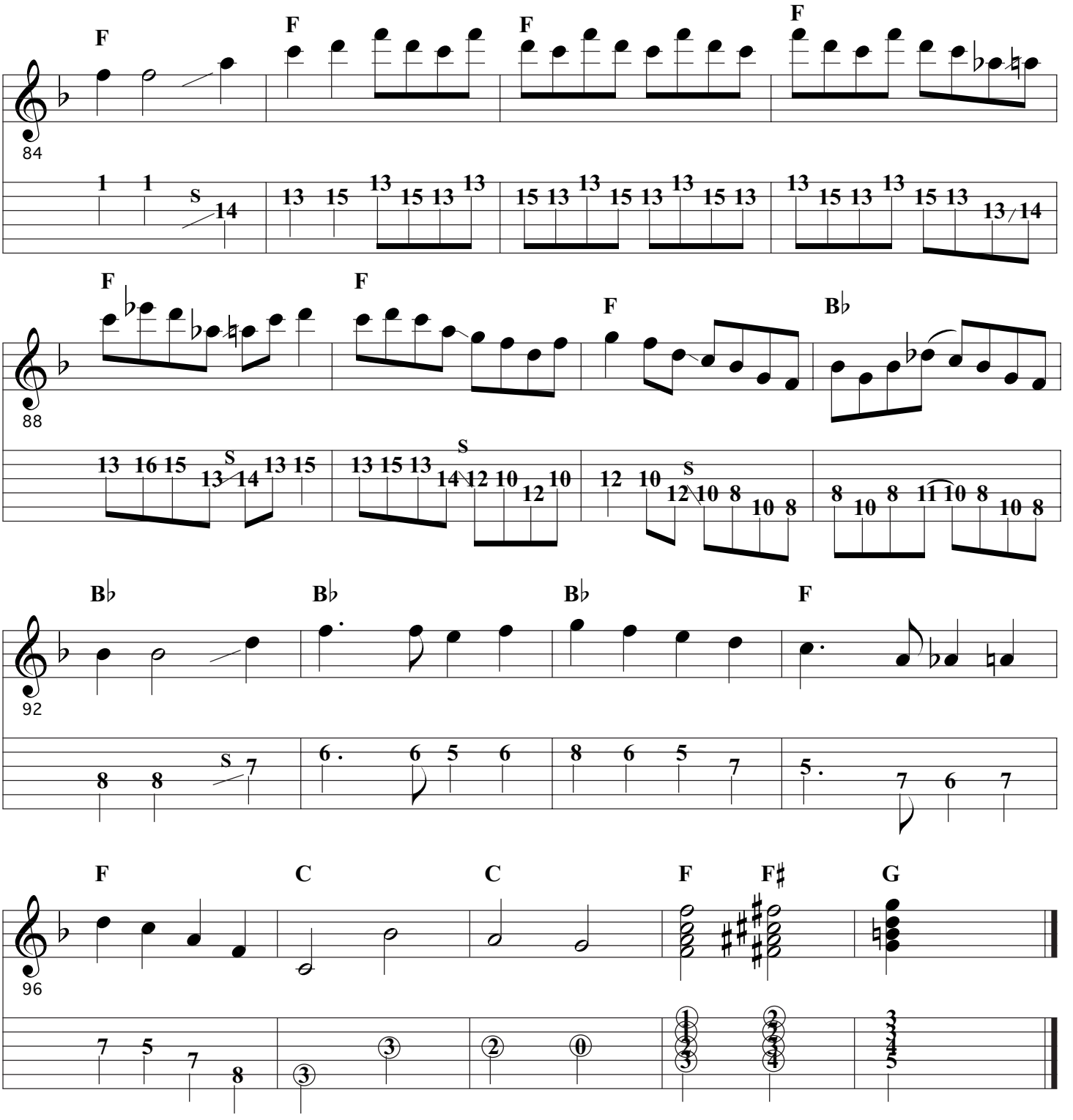


Gonna Lay Down My Old Guitar (Doug Rorrer & Steve Kilby)
Reuben's Train (Dix Bruce & Jim Nunally)
Old Camp Meeting Time (Kenny & Amanda Smith)
Deep River Blues (Jim Hurst & Missy Raines)
Salt Creek/Bill Cheathum (Wyatt Rice, Tim Stafford & Rushad Eggleston)
Alberta/Billy In The Lowground (Orrin Star & Russell Scholle)
Train That Carried My Girl From Town (Brad Davis & Whitewater)
Way Downtown (John Tindel & RST)
Cotton Eyed Joe (David Grier)
A-Roving On A Winter's Night (Chris & Sally Jones)
The Crawdad Song (Brad Davis & Dan Miller)
Rainbow (Steve Kaufman & Roy Curry)
Little Sadie (Adam Granger)
More Pretty Girls Than One (Craig Vance & Chris Leske)
Black Mountain Rag (Steve Pottier & Barry Soloman)
The Lone Journey (John McGann & Chris Moore)
Southbound (Joe Carr & Alan Munde)
Matty Groves (Larry Keel & Rushad Eggleston)

Call 800-413-8296 to Order

Audio CD
Track 23

Under The Double Eagle

Arranged by Gary Cook
Transcribed by Steve Kaufman

Under The Double Eagle (con't)

Under The Double Eagle (con't)

Under The Double Eagle (con't)

Under The Double Eagle (con't)

DEERING
The Great American Banjo
12-String Banjo played like a guitar

Gerry Beckley - America
The 6 & 12-string banjos by Deering are fingered just like a guitar, so you don't have to learn banjo... to play banjo!
DEERING banjo company
STRUNGED INSTRUMENTS
DEERING
Quality Banjos
Dept. 2, 3733 Kenora Dr.,
Spring Valley, CA 91977
Free Catalog
Call (800) 845-7791
Deering, America's Favorite Banjo
www.deeringbanjos.com

The Hot Club of San Francisco

Six CDs Available
www.HCSF.com

Gypsy Jazz Guitar

by Paul Mehling

Speed

I received a letter from a reader named Sammo, from Grand Rapids, who asked: "In your article on chromatics, you explained how to play them using all 4 fingers in sequence, but since this is gypsy-guitar a la Django Reinhardt, how would he have played them with only the two useable fingers he had?"

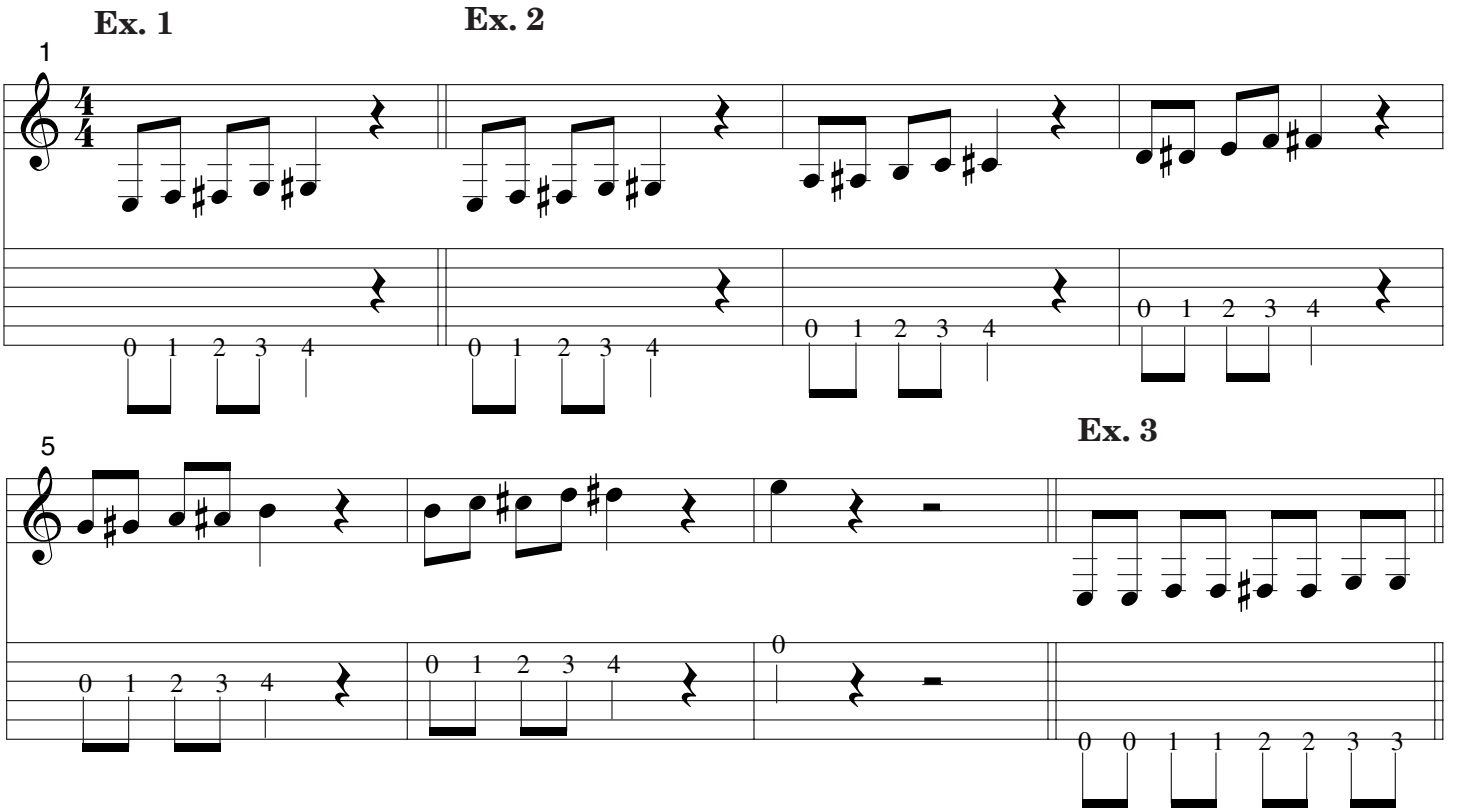
A good question! Let's back up and explain to (some of) our readers that Django had an accident when he was 18. The caravan in which he was living caught fire one night. He was able to rescue his wife, but when he attempted to go back in (possibly to retrieve his guitar?) he was horribly burned. After eighteen months in the hospital with a doctor insistent on amputating his left arm and leg, he finally escaped with the help of his Gypsy brothers. Though he was able to avoid amputation, he always walked with the slightest hesitation, preferred sitting to walking and ended up with a left hand that had the two smallest fingers paralyzed. He could lay the 3rd and 4th fingers down on the strings for some chord voicings, but he couldn't move them.

Essentially, he had two very strong and agile fingers to use. This leads us to the never-ending puzzle of "How Did He Do That?" And so, back to chromatic scales. Notice example 1 on the next page.

By sliding on the first string from fret one to fret two, and then sliding the second finger from fret 3 to 4 you can do this. As with any new thing, just keep it simple for now. Repeat those notes over and over until it feels natural and logical to your hand. That changes the picking doesn't it? You may find it's easier in groups of five notes. Now, do the same thing on all six strings. Open, 1,1,2,2 then back down, 2,2,1,1,open. Do this a lot (a lot) before going on to the next step.

A word here about practicing. Guitar players are notorious for wanting to get results quickly, which is fine. But impatience leads to frustration, so—trust me here!—you should go slow and be thorough about learning each step. It'll make the overall process quicker and more satisfying. If I told you that you could get better in less time and with more enjoyment you'd probably want to know how, right?! There's a Zen saying that goes something like "When the student is ready, the teacher will appear." So, you're reading what we're telling you here in this magazine—are you ready to do it?

Okay, now that you've mastered the first and second finger sliding thing, play example 2 starting on the low E string.

You can stop either on the open high E string (which would be a two-octave chromatic scale) or you can keep sliding all the way up to the 12th fret of the high E string (which would make it a three-octave chromatic scale!). This is a device used by Reinhardt and all of his disciples (you & me). Do this slowly and perfectly with a metronome. It's a good warm up and will ultimately become easier and easier. This is a very good exercise for developing speed (bet you thought we'd never get around to that) because the fingers don't have to think, which leaves your brain the room to send extra focus to the left hand. You can also do this in quarter notes and triplets. For extra-added speed improvement, try double-picking each note (playing each note twice—example 3). This will improve your speed by improving your left hand accuracy and it will aid in the next device in the arsenal of Gypsy-style stuff: tremolo!

MEL BAY PUBLICATIONS, Inc. Presents Brad Davis's NEW Ear Training Courses

FLATPICKING GUITAR EAR TRAINING COURSE
By Brad Davis. This double CD course walks you through simple tried and true steps that will make training your ear a breeze! Learn how to correctly hum bluegrass guitar licks and melody phrases, memorize a variety of licks in various keys, and transpose them into alternate keys. **2-CD set** (99895CD) $14.95.

BLUES GUITAR EAR TRAINING COURSE
By Brad Davis. Designed for any level, from beginner to advanced, the first CD in this course covers acoustic style blues and the second CD covers electric style blues. It walks you through simple tried and true steps that will make training your ear a breeze! You will learn to correctly hum acoustic and electric blues licks, memorize a variety of blues licks in several different keys, and transpose what you memorize into alternate keys. **2-CD set** (99897CD) $14.95.

COUNTRY ELECTRIC GUITAR EAR TRAINING COURSE
By Brad Davis. This double CD course is designed for any level, from beginner to advanced. You will learn how to correctly hum country style licks and lick phrases, memorize a variety of licks in several different keys, and how to transpose what you memorize into alternate keys. It walks you through simple tried and true steps that will make training your ear a breeze. **2-CD set** (99896CD) $14.95.

ROCK GUITAR EAR TRAINING COURSE
By Brad Davis. This course walks you through simple tried and true steps that will make training your ear a breeze! Learn how to correctly hum rock and roll licks and melody phrases, memorize a variety of licks in several different keys, and transpose what you memorize into alternate keys. **2-CD set** (99898CD) $14.95.

Please add shipping and handling: $5.00 for 1 item. 40¢ each additional item.

– Publishing the finest in music for over 50 years –

MEL BAY PUBLICATIONS, INC.
P.O. Box 66 • Pacific, MO 63069
Toll Free 1-800-8-MEL BAY (1-800-863-5229) • **FAX (636) 257-5062**
ONLINE ORDERING: www.baysidepress.com • ONLINE CATALOG: www.melbay.com

THE O-ZONE

by Orrin Star

Lonesome Moonlight Waltz

This Bill Monroe tune has long been a favorite of mine. With a melody that alternates between mournful and sweet, and chord changes both interesting and dramatic, how can you go wrong?

My initial guitar arrangement (I also play it on mandolin) was oriented around the D minor chord form, and it worked fine. But more recently I discovered that it sits even better on the guitar when based on an A minor (capoed at the fifth fret if you want to remain in the native key of D minor).

Since we're playing at a loping waltz pace, we have time to punctuate our melody with regular strums and with some leisurely crosspicking. There is also time to supercharge some passages with bursts of consecutive down strokes, such as playing down strokes in certain spots where up strokes would normally go (which is one of the hallmarks of Monroe's mandolin style, not to mention every Chuck Berry-like electric guitarist on the planet).

Quite a few of these down strokes are rest strokes (indicated by a > over the note in the tab) and these add some additional drive to the proceedings. And a rest stroke indication over a group of notes means that you apply what I call a "rake" or a "push" to those notes: a taut-wristed group rest stroke.

'Brooklyn Bluegrass Maestro' Orrin Star is an award-winning guitar, banjo and mandolin player. The 1976 National Flatpicking Champion, he has toured and recorded widely, appeared on A Prairie Home Companion and is the author of Hot Licks for Bluegrass Guitar. *See www.flatpick.com/ostar.*

Meet the Easiest Tuner You Will Ever Use!

A. Easy to Attach
Just clip on! It "feels" the pitch!

B. Easy to Read
Even in extreme light or dark!

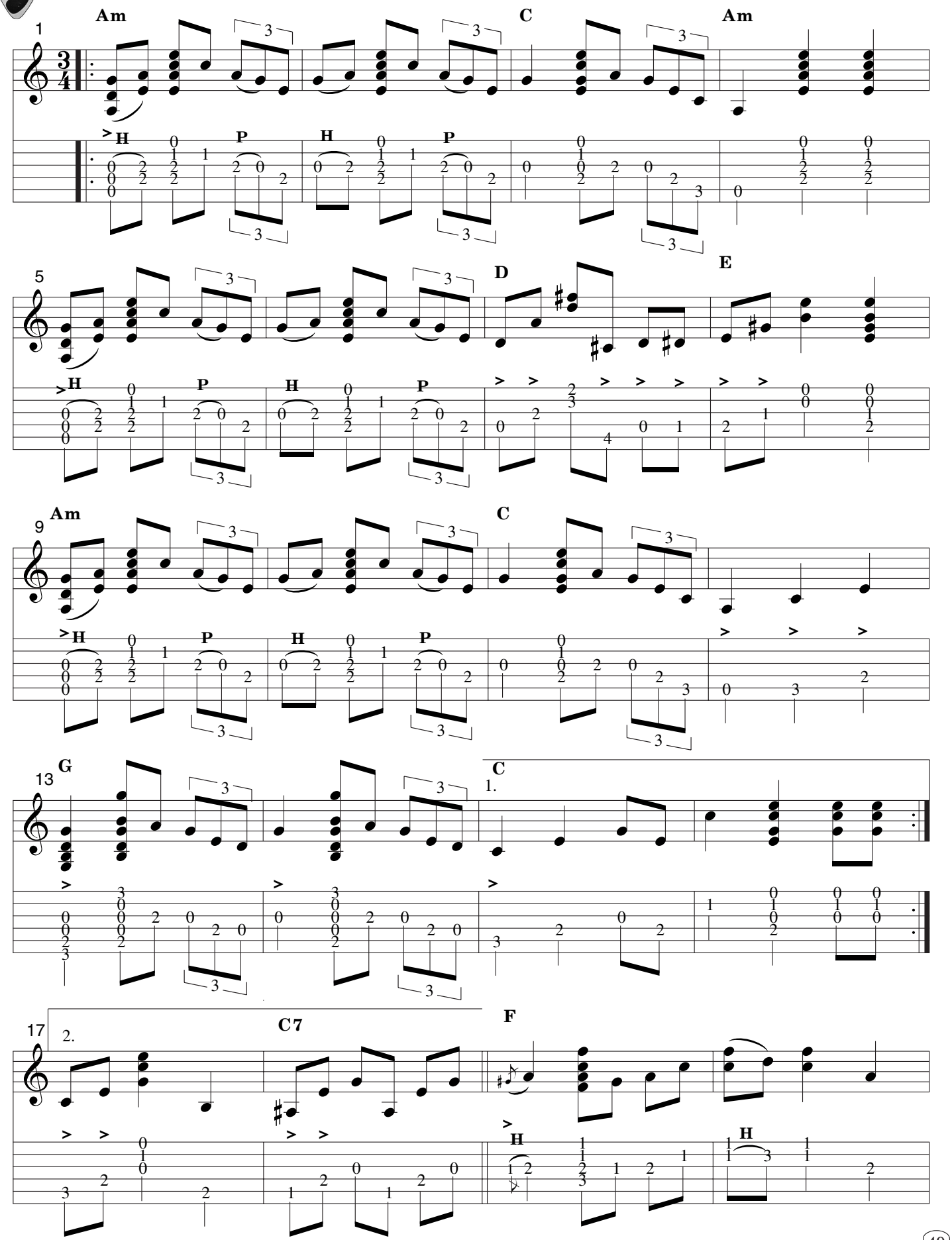
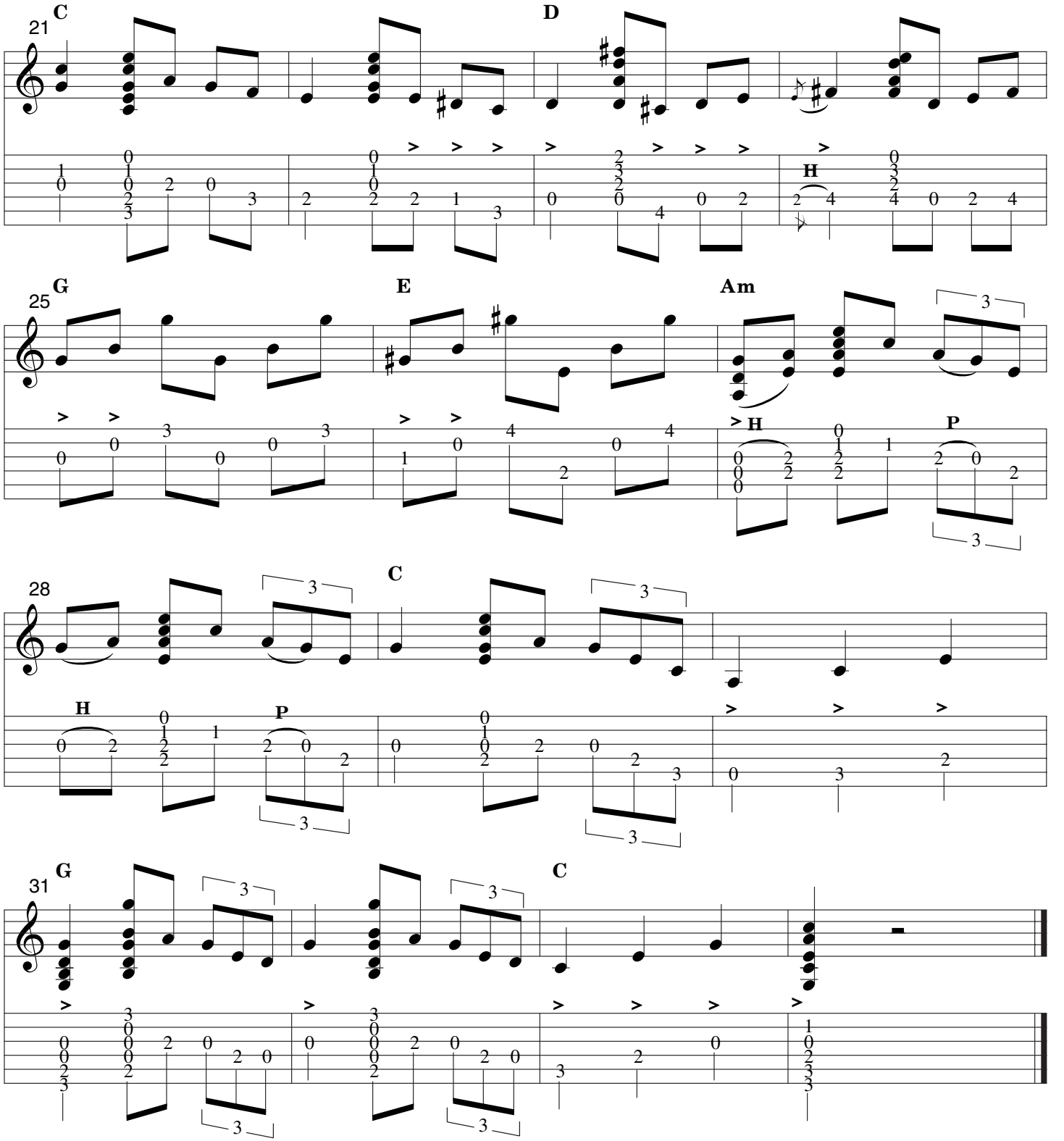
C. Easy to Tune
Simple arrow indicators for accuracy!

the intellitouch TUNER tm

Ask for Intellitouch at your favorite music dealer.

Audio CD
Track 25

Lonesome Moonlight Waltz

Arranged by Orrin Star

Lonesome Moonlight Waltz (con't)

"All of Me"

by Dix Bruce

Deep in the third set of recent jazz trio gig (guitar, reeds, string bass) I suggested that we play the old standard "All of Me." The bass player, Bing Nathan, complained in a mock whining voice "Do we have to?" I assumed his point was that the tune was overplayed and that he was tired of it. He was half serious, but in a case where anybody would rather not play a certain song, we usually just choose another one, no big deal. Then with a laugh he added, "I know, let's play it in the key of B!"

"All of Me" is usually played in the key of C concert. That means the guitar, piano, bass, violin, flute, mandolin, banjo, and so on—the so-called "concert" pitched instruments—play chords and notes from the key of C. Reed instruments like clarinet and tenor sax along with brass instruments like trumpet (also called "Bb instruments") have to transpose their music and play a whole step above concert instruments. In the case of "All of Me" in concert C, Bb instrumentalists would think and play in the key of D.

Now, for me as a guitarist, transposing "All of Me" on the fly from the familiar key of C to the key of B on the guitar would be a bit of a challenge, but not impossible. I'd use my knowledge of relative fingerboard positions and chord numbers in keys to get my bearings. For a reed player, it's a whole different can of worms. To play in the key of B, he has to think and play in the key of C# without the aid of frets. Generally speaking, that's why reed and brass players stay away from the concert sharp keys (G, D, A, E, B, etc.) in favor of concert flat keys (like F, Bb, Eb, Ab, etc.). When guitarists or other concert key instrumentalists play a piece in the key of concert F, Bb instrumentalists think and play in the key of G. When we're in Bb, they're in C; when we're in Eb, they're in F; when we're in Ab, they're in Bb.

These keys have fewer accidentals (sharps and flats, but mostly sharps) in them for the Bb instrumentalists than keys like concert D (where Bb instrumentalists have to play in E) or concert B (where Bb instrumentalists have to play in C#).

If you're playing alto sax (which is an Eb instrument), you have to transpose one and a half steps below concert. When we play in concert C, alto sax players have to think and play in A. When we're in A, they're in F#. This could be why very few bluegrass bands feature the alto sax on more than two or three tunes per set.

Now a really good reed player won't care what key he or she plays in, just like a really good guitar player won't. Which brings me back to the gig. As soon as the bass player suggested doing "All of Me" in the key of B, our reed player Ron Deeter positively lit up with the prospect of a challenge. "Yeah!, great idea!" he said. Then the bass player chimed in with another inspiration and said, "And let's modulate after every chorus!" (A chorus is once through the tune.) I suggested that we modulate up a fourth each time.

So, from the key of concert C we'd modulate to the key of F; from F to Bb; from Bb to Eb; and so on around the Horn, until we got back to where we started. And all this because I suggested "All of Me."!

We started off in the key of B concert and I played the melody or "head." It wasn't too difficult because I knew the melody in C out of a closed position at the eighth fret. I just moved the whole thing down one fret to the key of B. After that we moved on to the key of concert E, then A, then D, etc. It was a blast! You really had to stay on top of things and that made it interesting and, one would assume, fun for even a bass player. I learned so much in the process, I thought the subject would make a great exercise for you.

We won't start out in the key B: we'll sneak up on the more difficult keys by beginning in C. In this column we'll concentrate on just the chords. Next time we'll get into moving the melody around.

We'll first learn a set of chords in C and then move through the keys by fourths (from C to the key of F, from F to Bb, from Bb to Eb, etc.). On page 53 you'll find the melody, chords and lyrics to "All of Me." Take some time to get familiar with the song's chords and form. If you'd like to hear a recording…where do I start? There must be several thousand good versions available on CD. I like Willie Nelson's from his *Star Dust* recording. Of course you can also hear it on the audio CD that accompanies this issue of *Flatpicking Guitar Magazine*.

On the next page you'll find a chord chart with suggested closed position chords for "All of Me" in the key of C. There are probably hundreds of different chord positions you could use and hundreds more variations and substitutions. I chose these because you can move this set of chords up and down the neck to a variety of keys. You'll find a mixture of chord forms which use or mute different sets of strings. Later we'll learn an alternate set of these same chords to use in other positions and keys.

The chord chart is divided into measures separated by vertical lines. Each measure gets four beats. Each chord lasts at least one measure and gets at least four strums. If a chord is held for two measures, then it gets eight strums. Though it's not the case in this particular song, we could have two, three, or four different chords in a measure and each chord would be strummed for a specified number of beats from one up to three. The symbol **•/•** means to repeat the previous measure and you'll see it when we have two measures of the same chord. Jazz musicians rarely play the same chord for two full measures, but for the sake of clarity and simplicity in this column, we'll do just that. In the first two measures I've substituted a C6 for the C triad. A small "x" under a string on the chord diagram means that you should mute that string and not play it.

As you learn these chords, picture in your mind how they relate to one another on the fingerboard. Memorize how your fretting hand moves as it goes from C to E7; from E7 to A7; from A7 to Dm; and so on. Try to visualize how when taken together these chords outline a region of the fingerboard. Once you understand how

the chords fit together and can see it in your mind's eye, it will be much easier to move the whole progression to different positions and keys on the fingerboard.

You also need to start thinking of chords by their numbers (ii, V, I) instead of their letter names (Dm7, G7 C6). That's because the numbers tell you how a chord functions in a given key. For example, you can play an E7 in the key of C and it functions as a III ("three dominant chord"). The same E7 in the key of G is a VI ("six dominant"). An Am in the key of G is a ii ("two chord" or "two minor chord") while the same Am in the key of C functions as the vi ("six chord" or "six minor chord"). Try to change your identification and understanding of the move from the "C to E7" terminology to "I to III" terminology. Chord numbers are indicated by Roman numerals: upper case (I, II, III) for major chords and lower case (ii, iv, vi) for minor chords. They're listed under each chord diagram on the chord charts. Notice that these designations don't change as we move through the keys. C6, F6, Bb6, etc., are always the I chord relative to their keys.

The last two measures in chord chart #1 show one measure of C6 (four beats) followed by one measure of C7. The C7 takes us to the new key one fourth above C, which is the key of F. If we were to continue in the key of C, we wouldn't play the C7. Instead, we might play a second measure of C6 here, or substitute a two-measure turn-around for the two measures of C6. C6, C#dim, Dm7, G7, giving each chord two beats always works. Now let's get serious!

Chord chart #2 (on page 54) shows the chord progression to "All of Me" in the new key of F. As you did with the key of C chords, memorize the chords themselves and how your hand moves from one to the other. Memorize the region they occupy on the fingerboard. Finally, try to think of the chords by number in addition to letter name.

Just like in the key of C, if you stay in F, you wouldn't play the last measure F7. The F7 is there to lead you to the new key a fourth above the F, which is the key of Bb. If you stay in F you can play two measures of F6 or another turnaround: F6, F#dim, Gm7, C7. Now let's get even more seriouser!

Before you move on to the key of Bb, close your eyes and try to visualize the changes you learned for the key of C. (If you can't "see" them and your fretting hand can't "feel" them, you need to go back and review the key of C changes until you can.) Now, in your mind's eye, move the C changes down (down in pitch, toward the nut and away from the bridge) two frets to the key of Bb. All the relationships between the chords will be exactly the same as in C. I'm not going to kid you, if you haven't done this before, it will be difficult. If you get lost and just can't get back on the groove, go back to the key of C version and work on memorizing the hand positions. Then try moving the whole set of changes down to Bb again. I've listed the first half of the chords in Bb in chord chart #3. We could give you the whole thing, but it's very important that you go through the process of seeing the positions in your mind trying them out with your hands. So, good luck!

Spend as much time as you need to solidify your playing in Bb before you move on to Eb. Again, playing "All of Me" in the key of Eb will be a simple process of moving the key of F chords down by a whole step or two frets. After you've mastered Eb, go on to Ab by moving the Bb chords down another whole step. After that, try Db, first with the set of chords you used for F and Eb. You won't get far before you find you've run out of fingerboard real estate. You'll need to substitute upper inversions of some of the chords and play them further up (toward the bridge) the neck. We'll talk more about that next time. As an alternative, you can move the C changes up one half step to Db. Ain't that cool?

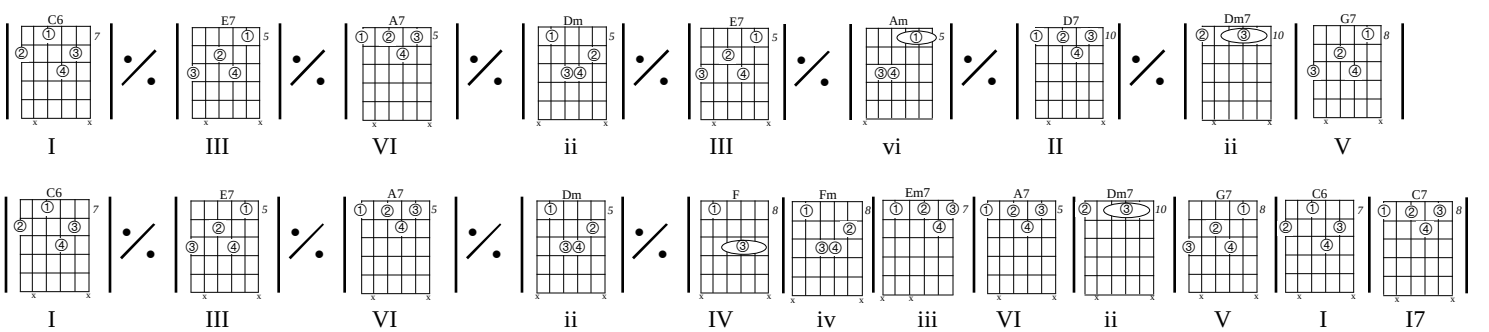
Understanding this type of position-based transposition can take a while to master. Being able to apply it on the gig can take even longer: months or years. The only way to get better at it is to practice with exercises like these. Obviously you can apply this process to any song in any style. The skill of transposing is as important in bluegrass or folk music as it is in jazz or pop.

Next time we'll look at cases like Db where the whole pattern of chord changes you've already learned won't quite fit on the fingerboard. We'll also learn the melody to "All of Me" in a couple of different neighborhoods on the neck.

The best book I know for learning all of these chords is Mel Bay's *Rhythm Guitar Chord System* (available from Musix, see address below.) It's a systematic approach that teaches every chord in four positions: with the root in the bass, the third on the bass, the fifth in the bass, and the seventh in the bass. It's the best $5.95 you'll ever spend.

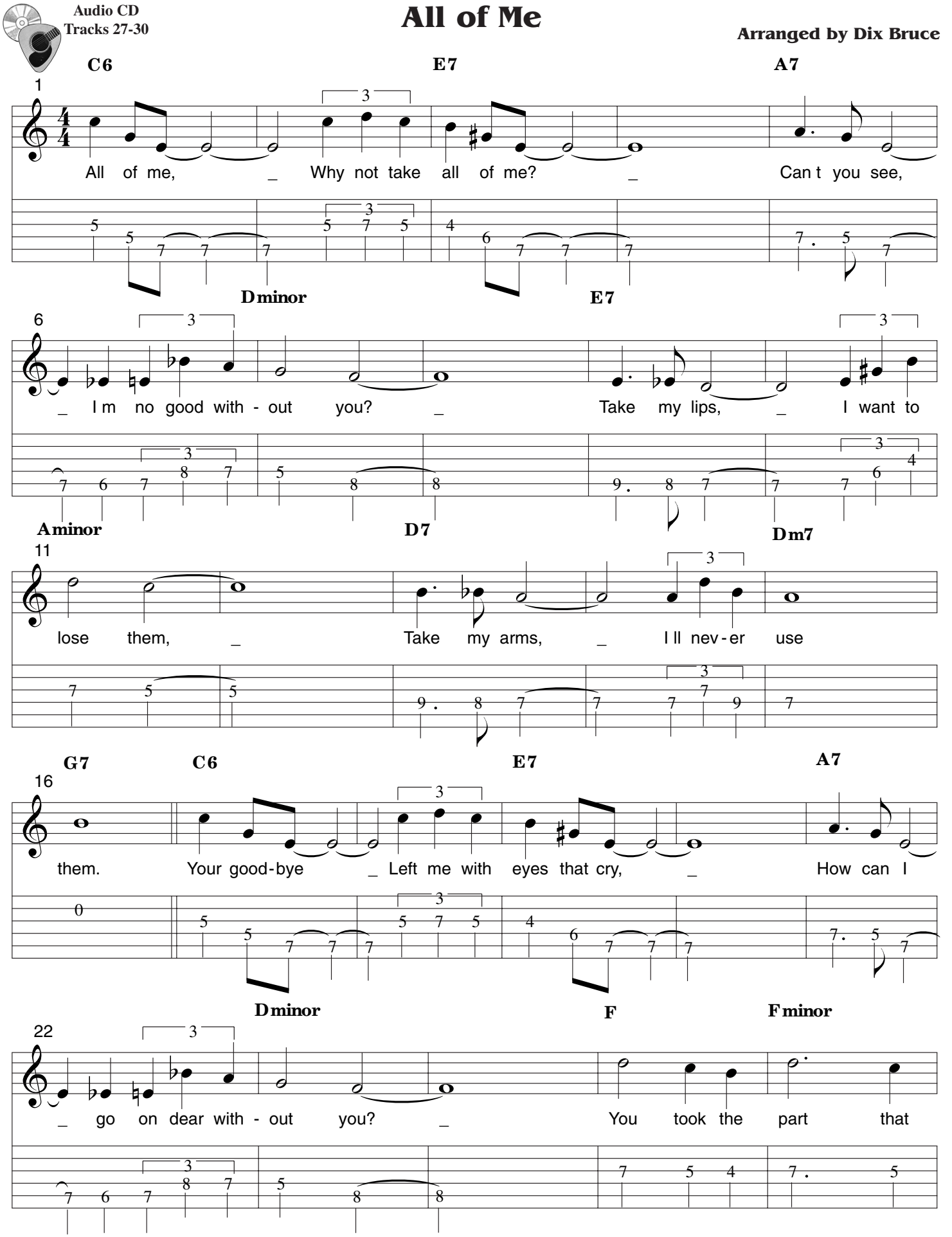
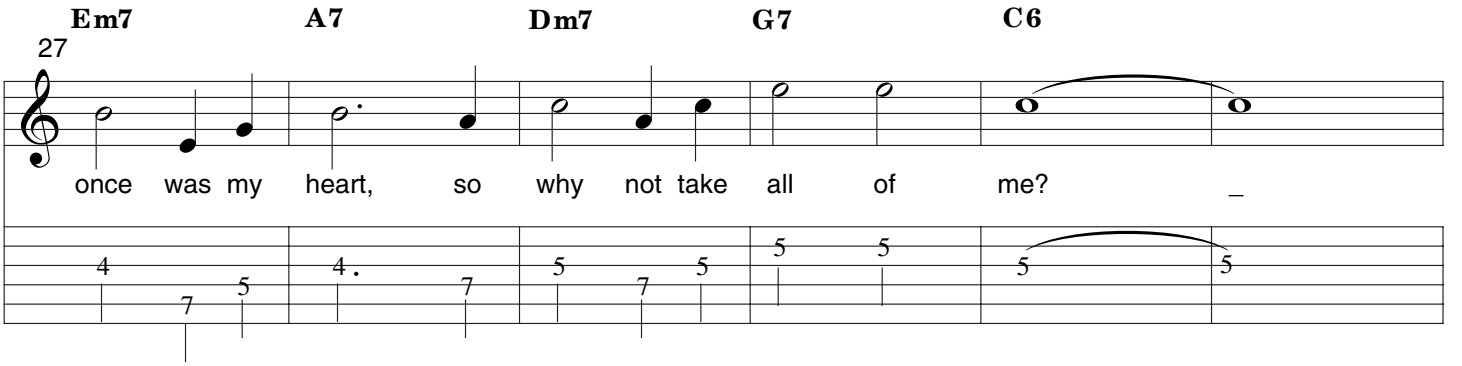
Dix has several new publications available. His transcription book Shady Grove: Acoustic Guitar Solos by Jerry Garcia is finally in print and available. It includes lyrics, chords, melodies, and Jerry's solos in standard notation and tablature. First Lessons: Mandolin has just been released. Aimed at absolute beginners to the mandolin, it gets the student up and running with chords, strums, tunes and lead picking. Dix also recorded and produced Prof. Elvo D'Amante's comprehensive and excellent 12-CD, three volume ear training course. All are available through Musix, PO Box 231005, Pleasant Hill, CA 94523 and www.musixnow.com where all can be previewed online.

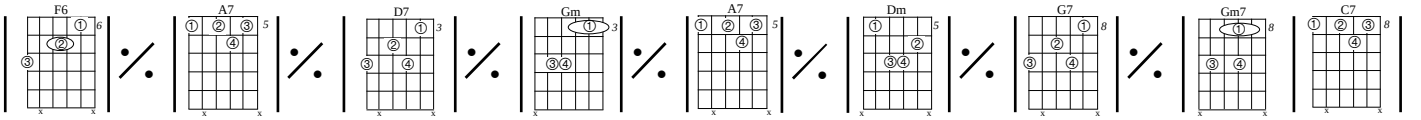
All of Me Chord chart #1 (key of C)

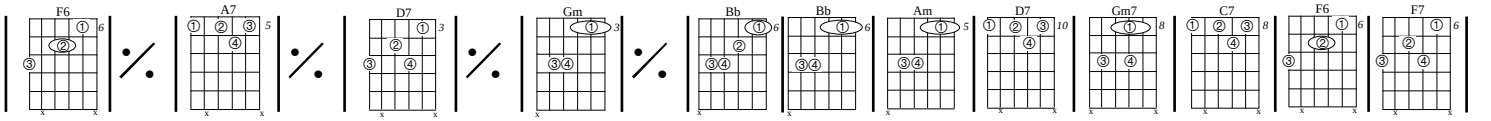


Audio CD
Tracks 27-30

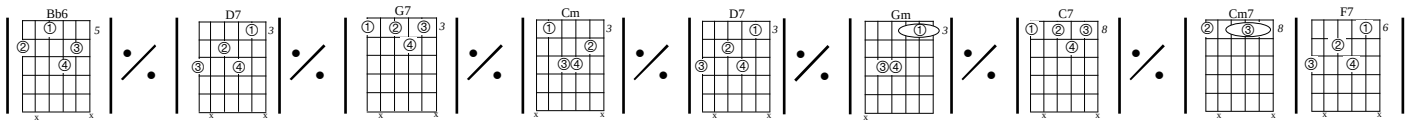
All of Me

Arranged by Dix Bruce

All of Me (con't)

All of Me Chord chart #2 (Key of F)





All of Me Chord chart #3 (Key of Bb)



etc.

Flatpicking Guitar Magazine's Flatpicking Samplers Call

800-413-8296 to Order

Music Theory:
Mastering the Fingerboard
Technical Studies for Flatpickers

by Michel A. Maddux

Learning Styles

How do you learn? Are you primarily a visual learner, who reads the tab and applies it to the guitar? Maybe you are an aural learner, who listens to live or recorded music and figures out how to play it on your instrument. Or do you require a teacher to show you each lick? How many songs can you play? What are you working on right now? Can you learn from other styles of music?

I want you to develop an ear for music. Listen to other styles and pull licks from horn players, keyboard players, and classical guitarists. Use every tool in the book—in the bag—to learn, and that includes reading tab, reading notation, learning by ear, listening to other styles and players, and using your own internal creative spark. Bill Monroe once commented to a young banjo player after hearing him play a perfect copy of an Earl Scruggs break: "Son, learn everything that everybody plays. Then never play it."

Think about that: Bill's saying you should learn from everyone, but make what you play your own statement!

Learning From Other Instruments and Players

Over the past two decades I have had the privilege of playing on a regular basis with some great musicians. Ray Dewitt plays saxophone in the Wednesday night jazz big band here in Colorado Springs. Ray is presently an instructor at the University of Southern Colorado in Pueblo. He's been playing the saxophone in the Colorado Springs area since the 1950s, when he came out here from Chicago to join the Air Force band. Today, at 72, he plays with power, style, and always great tone. As an instructor he has trained some of the great young players of our generation.

In addition to the sax family, Ray has mastered flute, clarinet, and studied guitar with the great jazz guitarist Johnny Smith. Last Wednesday night I had a chance visit with Ray after the show. We talked about music, teaching, and a lifetime of music education and performance.

Ray had some advice for students of music and guitar that cross the boundaries of style. Let's peek in on the scene...

Most of the crowd is leaving the club after the show. A typical Wednesday night event is coming to a close, smoke in the air, the clink of glasses from the after hours crowd as the waitresses clear the floor and prepare the room for the next day. In a quiet corner some of the musicians have gathered and as always Ray is holding court.

One of Ray's most successful students, Mark Rose, has just rejoined the band after finishing a Masters on saxophone from the University of Miami. "Man, when I first started taking lessons from you, you laid so much stuff on me that the entire first year I was completely bewildered," Mark told Ray.

Ray laughed. "The first thing that I asked you when you sat down was 'What did you bring for me today?' You remember that? I wanted to know if you could play anything. 'Can you play any songs?'" Ray remembered the first lesson clearly. "What I was really asking you was where do you want to go with your music? If you haven't learned any tunes, you don't have any direction," Ray said.

"What about guitar? What did Johnny say about his approach to guitar?" I asked.

"Johnny said to play across the fingerboard. Don't be jumping back and forth from positions. Make it smooth," Ray replied.

Thanks, Ray! Friends, what did you bring to the table today? Let's dive into a new tune, and I want you to learn it, to think about it, to make it your own. Don't just have your ears tickled and think, "oh that's nice." Pull it apart and make the licks part of your "bag."

I hope that you are wearing this stuff out. Remember, every lesson is important! Don't skip one or pay it scant attention. Give each study the time and effort required to make it a part of your music.

Exercise 1: The first exercise today is a lick that I play as an ending to a solo moving from a D to G. This one came from a trumpet player.

Exercise 2: G Lick - Rhythm Changes

Exercise 2 is an extraction from the Mickey Baker rhythm changes; this lick is a fully closed lick that works in any key - I am showing the lick over a G chord.

Exercise 3: The Bromberg Lick

One of my favorite licks, I picked up from David Bromberg.

Exercise 4: Johnny Smith

Here is a very tasteful lick in G that Johnny recorded. I modified it slightly to make it a touch more bluegrassy - but the foundation is all Johnny!

Putting It All Together

As an example I've selected tune ("Katy Hill") that features all four of the licks above, and shows an example of using them in context. Remember, you should try to play these licks in other tunes, or in other places to see where the ideas might be useful. Notice that in some cases, to make the lick work with this particular song, I modify it slightly.

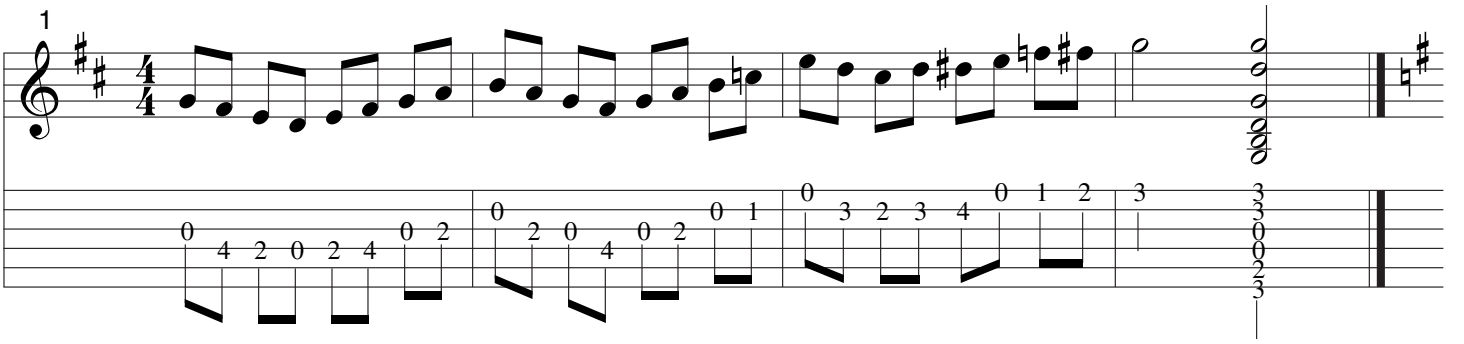
About the Tune

"Katie Hill" is a traditional tune that is usually played as a burner. Here is an example of using some new licks to spice it up. Have fun, and keep on pickin'!

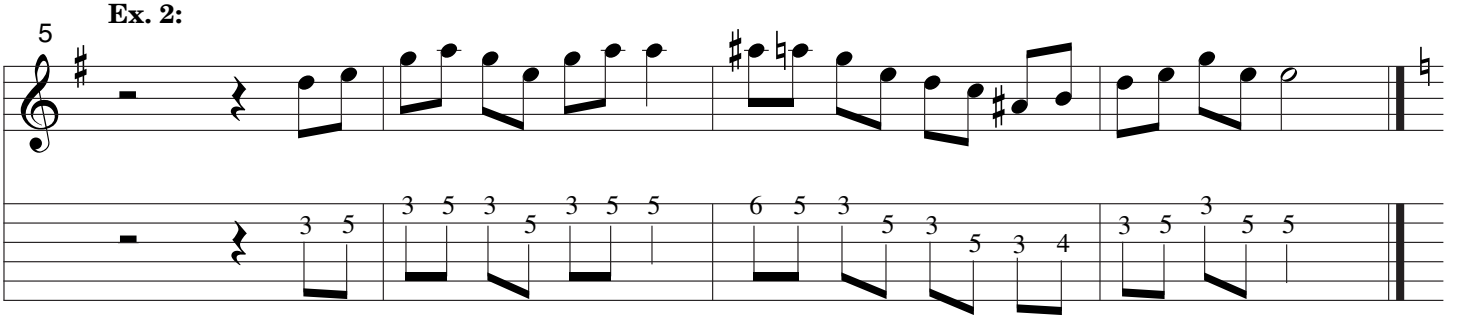
In the 90s Mike could frequently be found in the final round of flatpickers at the National Flatpicking Championships. He presently performs, writes, and teaches in Colorado Springs and the western United States. Check the Colorado Springs newspaper listings for the "Bertye Maddux Band". His Ol Banjo *CD is available through* Flatpicking Guitar Magazine. *Please contact him with questions or comments c/o this magazine.*

Audio CD
Tracks 32-35

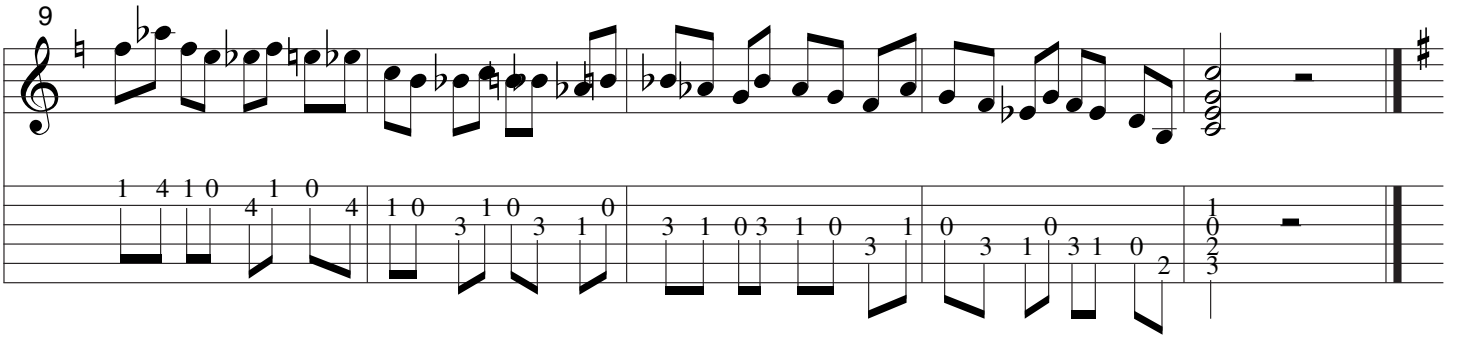
Ex. 1: Ending Lick - D



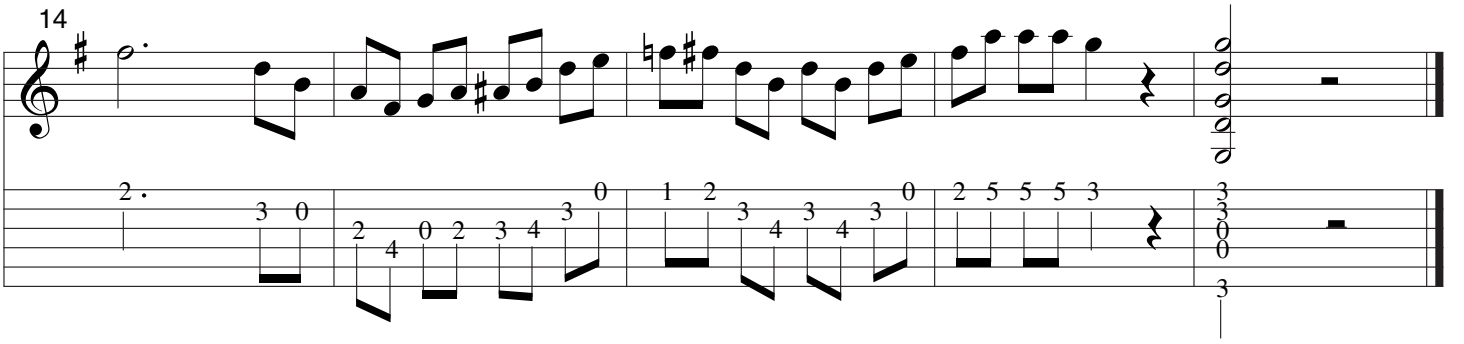
Ex. 2:



Ex. 3: The Bromberg Lick

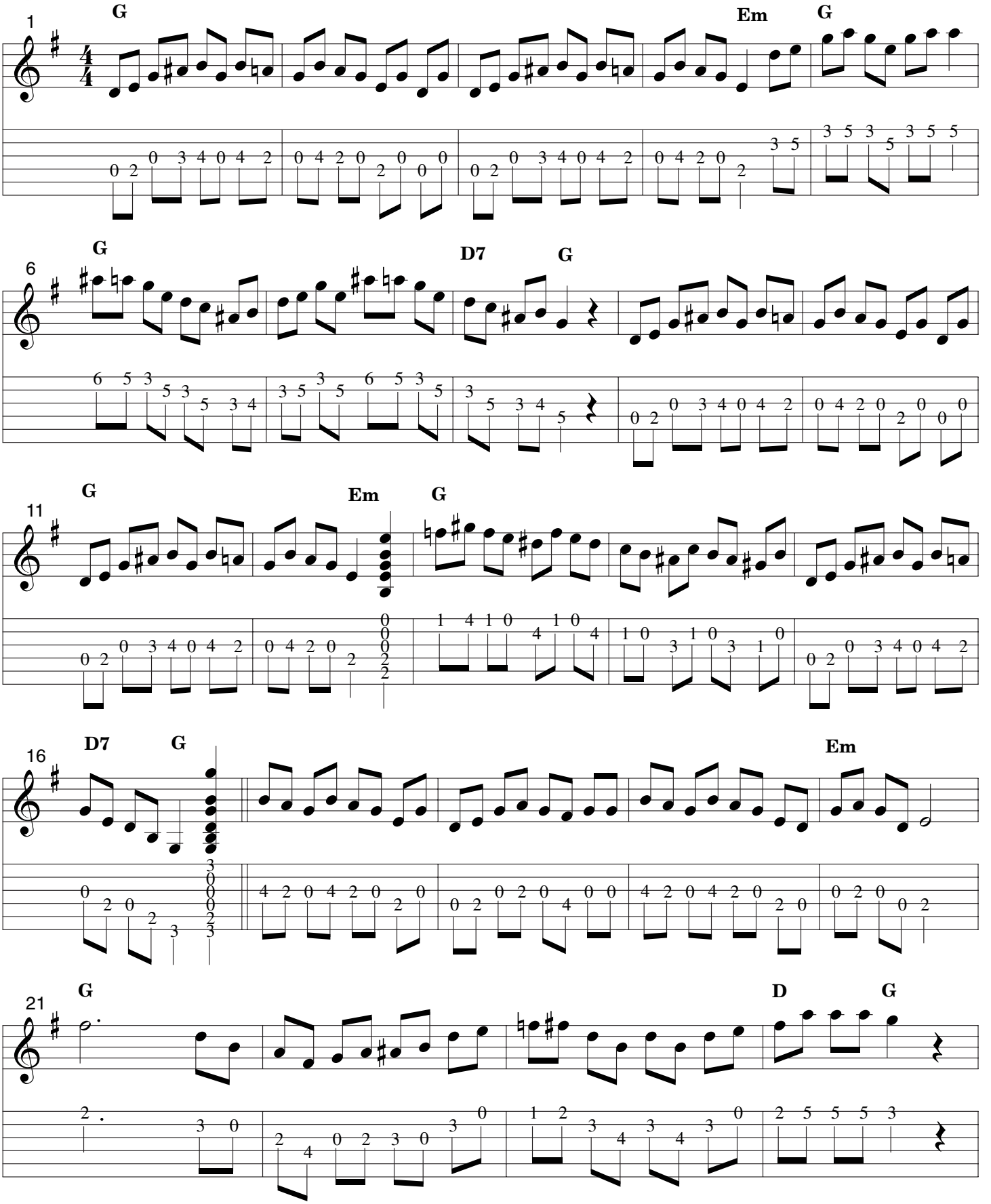


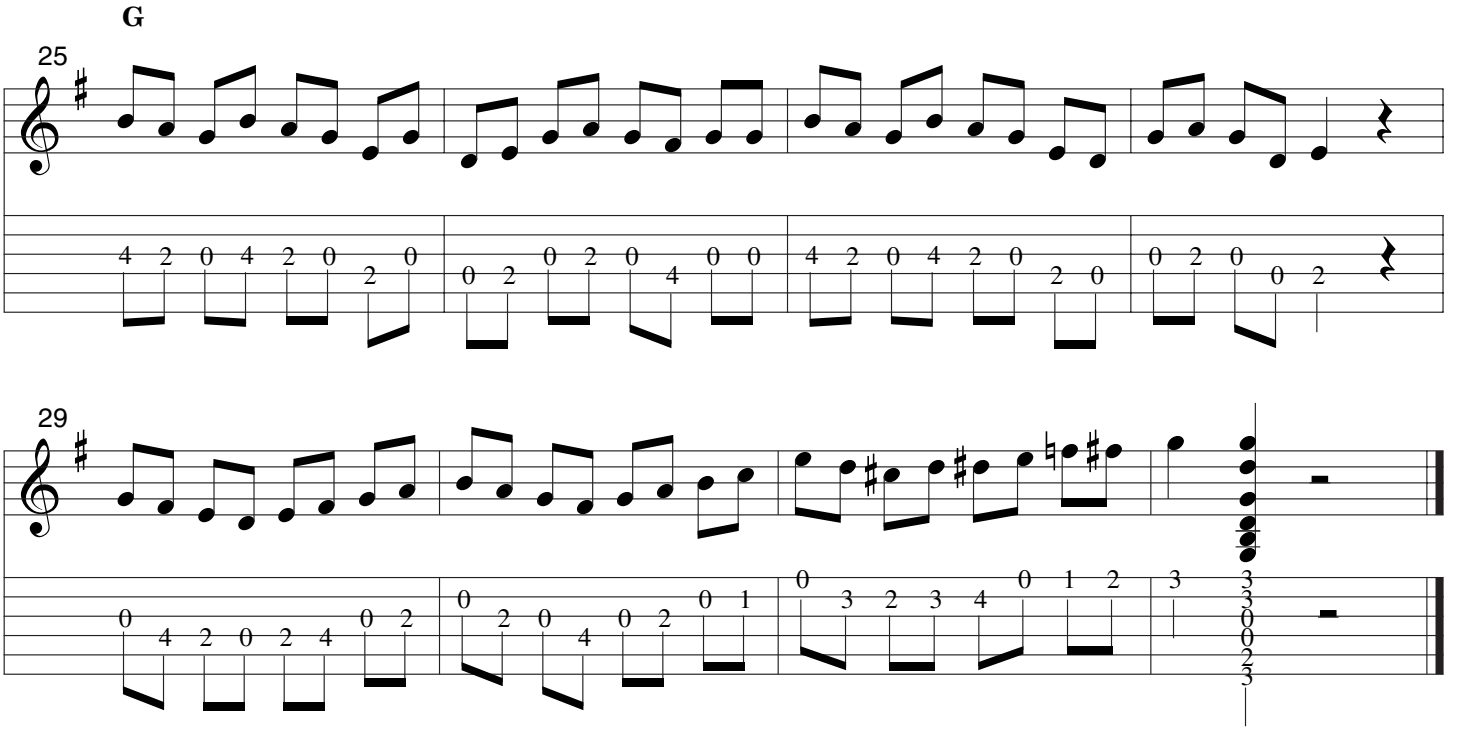
Ex. 4: Johnny Smith



Audio CD
Tracks 36-37

Katy Hill

Arranged by Mike Maddux

Katy Hill (con't)



Our Best Selling Video in 2002!

Orrin Star's

Flatpicking Guitar Primer

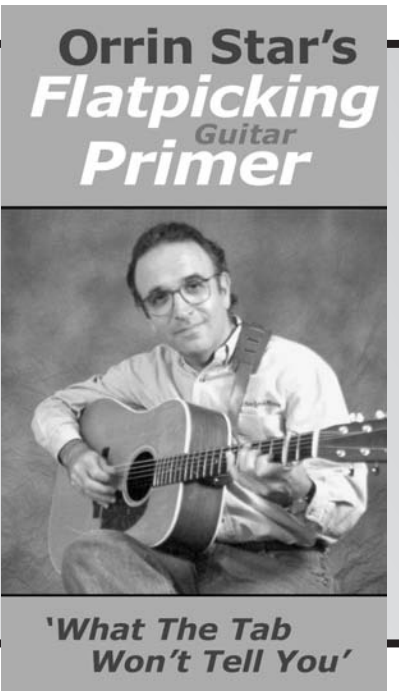
What The Tab Won't Tell You

A comprehensive introduction to bluegrass lead guitar playing by one of America's top flatpicking teachers, this video brings to light vital, yet often overlooked, subtleties that are at the heart of this exciting style—those things that the tablature won't tell you. Among them:

- how to think like a fiddler and get the "dance pulse" into your playing
- the central role of strums in lead playing (as applied to Carter-style and Blake-style)
- right hand fundamentals like: how to properly alternate your pick, how to modify your right hand technique when strumming, performing double-stops, and rest strokes
- the role of double-stops and harmonized leads
- using lyrics & singing styles to guide your solos

Starting with a simple scale and then progressing through eight cool arrangments of classic tunes, this 2-hour video doesn't just spoon feed you solos—it provides a systematic guide to the thinking behind and within the style.

Call 800-413-8296 to Order ***$24.95***



Gospel Guitar

with Harold Streeter

Dixie, Look Away

"Dixie, Look Away" is definitely not a gospel tune; at least it's not included in any hymnals I'm familiar with. There are a couple of reasons for deviating from the gospel theme of this column this time around, though. First, just after the "Battle Hymn" appeared in the issue before last, I received an e-mail containing the very rational proposal that perhaps including an arrangement of "Dixie" in some future issue of *Flatpicking Guitar Magazine* would help balance the North/South scales somewhat. Second, Dan [Miller] our editor and publisher gave the okay on deviating from the usual column theme and agreed that for some folks anyway, hearing or playing "Dixie" was a kind of "religious experience."

Those scales may not be balanced all that well, however. As it turns out, "Dixie" just happened to be Abe Lincoln's favorite song, and was played at his inauguration! Written by Daniel Emmett of Mount Vernon, Ohio, "Dixie" premiered in September, 1859 in New York. Emmett was promptly ostracized in the North for writing a song associated with the South. Later, of course, the song went on to be adopted as the anthem of the Confederacy.

Regarding the title, there's a couple of interesting stories or theories about how it came to be. The first is that it was influenced by the word "dix" (French for 10), which is a monetary unit in New Orleans. The other story—and the more popular of the two—is that the title honors a kind-hearted farmer by the name of Dixy who lived on Manhattan Island and was rumored to be connected with the Underground Railroad. Hence, "Dixy's Land" became known as a safe haven.

Now, when it comes to Civil War history, I'm not all that smart and must admit that most of the above was plagiarized and paraphrased from a Civil War web site. But here comes another interesting part. Searching for info on the web led to a Civil War re-enactment club site, which included a section on hiring "authentic" musicians to play at re-enactment events. Overall, the list of qualifications was a bit daunting, although the list did include the understandable requirement of playing music of the period on authentic instruments of the period. The item most surprising to me, though, was that only guitarists who played instruments strung with sheep or cat gut strings should be hired for their events because steel strings hadn't been invented yet! I did indeed not know that, and I certainly didn't know it before recording the demo of "Dixie" for this issue's audio CD. The recording, therefore, is in error. What's also in error, however, are the many relatively modern chord voicings in the arrangement: they hadn't been invented yet either. Oh well.

Which brings us to the arrangement. What we have here is actually two arrangements. The first, in the key of G, is chord-oriented and is meant to be played slowly, similar to the version heard in Ken Burns' PBS series *The Civil War* (some say it is more correct to play "Dixie" slowly). The second arrangement is an up tempo version in the key of C.

Taking the key of G version first, there's a sequence beginning in the last half of measure 4 and ending with the G diminished chord in measure 5 that's heard among other places in the "Elvis Trilogy." It's not a variation I'd want to play at fast tempo, but it seemed to fit nicely here.

Next, the phrase in measure 24 is worthy of mention because it looks odd in print. The measure begins with a strum on the open fourth, third, and second strings, which generates a multiple hammer from third string open to 5th fret. The hammer continues to the 7th fret without playing the string again. This will make more sense when you hear it on the CD.

Also, a few natural harmonics are scattered throughout the key of G arrangement. If you're not quite comfortable with the idea of playing harmonics in the middle of a song and would prefer playing them as you would any other notes, here's a collection of substitute note positions: In measure 5, play the first string-3rd fret instead of the third string-12th fret harmonic, and the first string-5th fret instead of the fourth string-7th fret harmonic. In measure 6, play the first string-7th fret instead of the second string-12th fret harmonic, the first string-3rd fret instead of the third string-12th fret harmonic (this happens again in measure 7), and the second string-3rd fret instead of the fourth string-12th fret harmonic. Next, in measures 18 and 24, instead of playing the 12th fret harmonics on the fourth, third, and second strings, play the third string-7th fret, second string-8th fret, and first string-7th fret. This results in a D-shaped chord form. Finally, instead of playing the harmonics in measure 19 on the fourth, third, and second strings on the 7th fret, just hold and play a regular D chord at the 2nd fret.

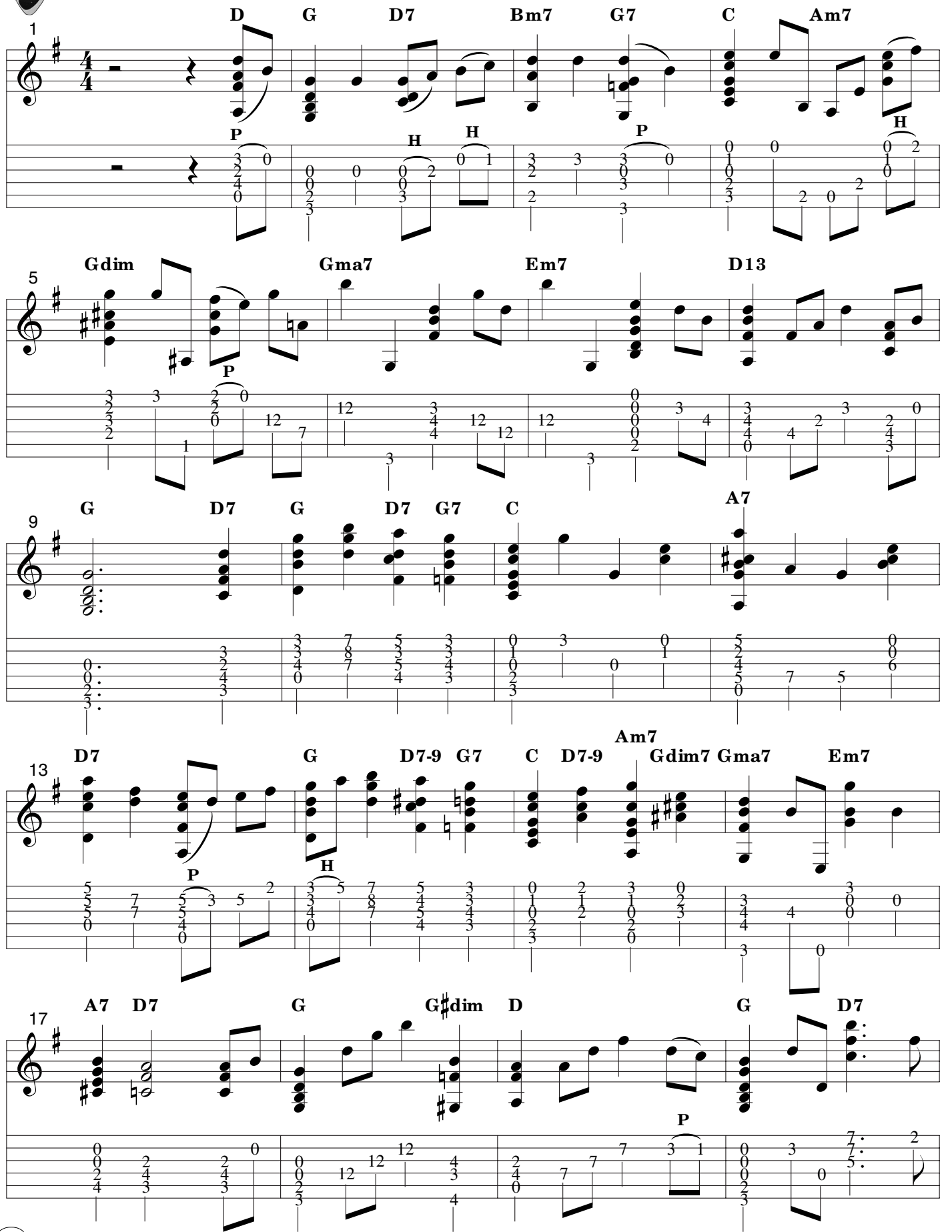
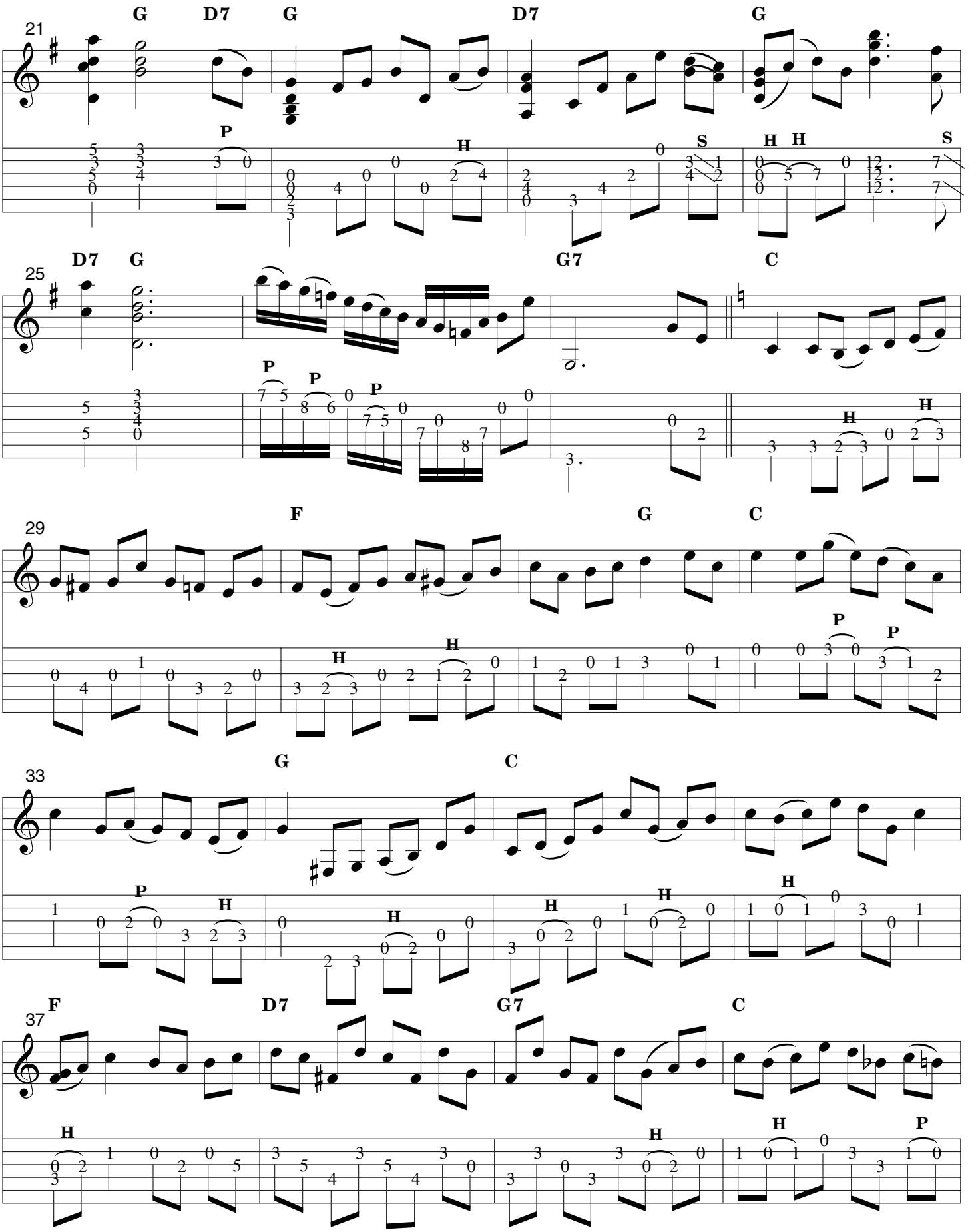
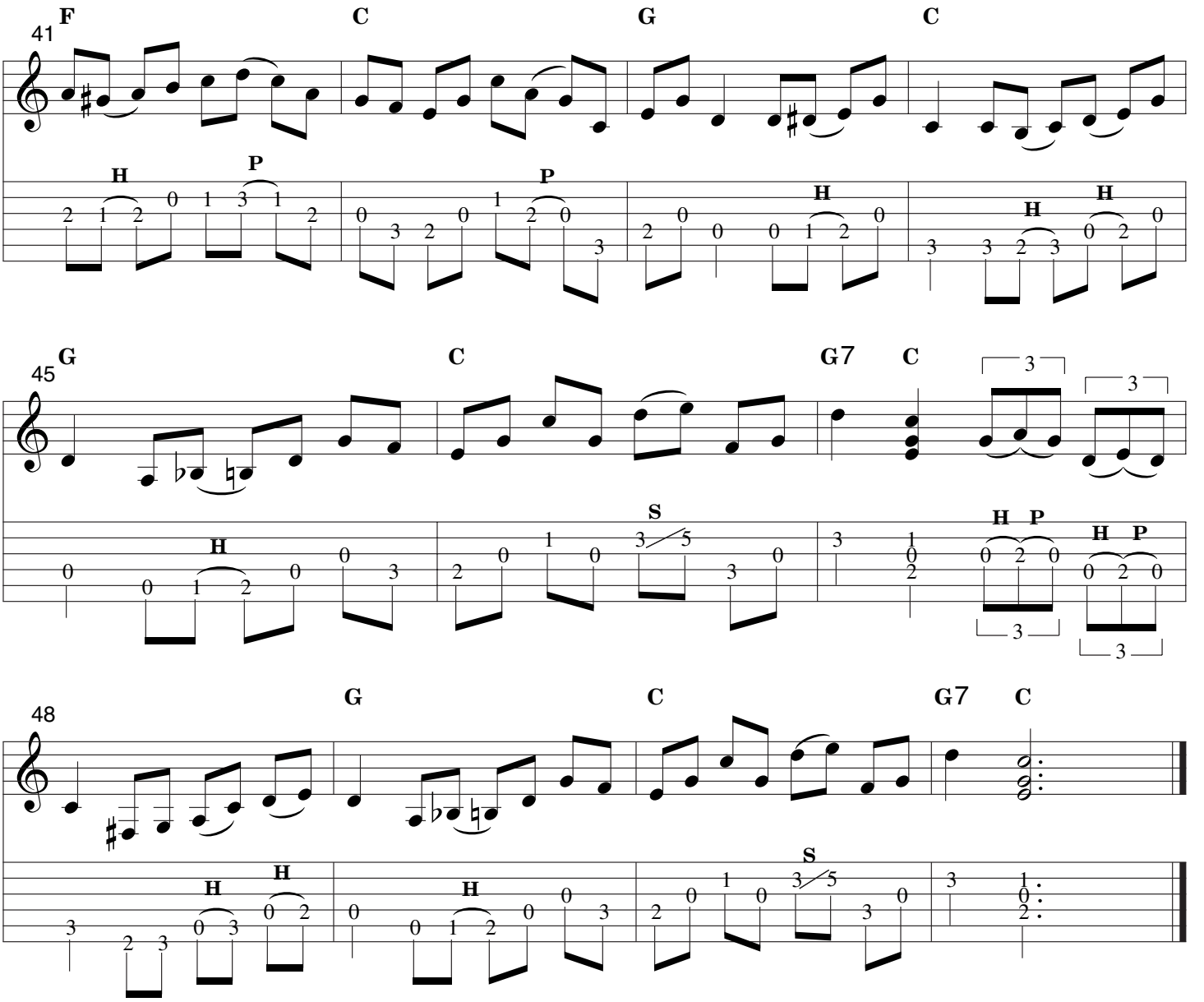
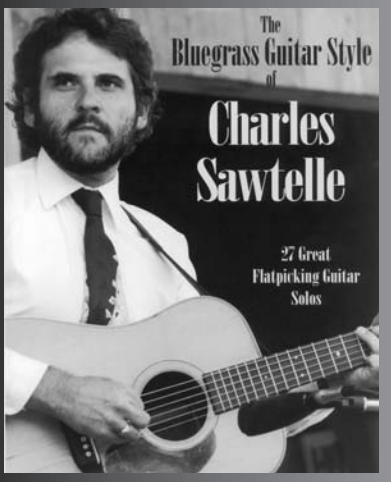
If you prefer to play only the slower key of G version, just end on the second note (G chord) of measure 25. If you'd like to play the entire arrangement, however, measure 26 consists of a rapid series of notes (or so it looks in print) that modulates to the key of C. Actually, as you'll hear on the CD, the measure is played in rubato, so just take as long as you'd like. You may need the break to gather momentum for the up tempo key of C arrangement which follows.

There's really not much to say regarding the key of C arrangement. The approach is pretty standard, except for some crosspicking activity in measures 29, 38, 39, 46, and 50.

Hope you enjoy learning and playing "Dixie." If you discover that having chord forms for the first half of the arrangement might make the going a little easier, just send me $1.00 (to cover postage) to: 4930 E Horsehaven Ave, Post Falls, Idaho 83854, and I'll get them right off to you. Don't forget to visit us on the web at www.lewalt.com.

Audio CD
Tracks 39 & 41

Dixie, Look Away

Arranged by Harold Streeter

Dixie, Look Away (con't)

Dixie, Look Away (con't)



The Bluegrass Guitar Style of
Charles Sawtelle

In addition to the tablature and standard notation of 27 Sawtelle solos, this book also includes:

A detailed Sawtelle biography, An in-depth interview with Charles, A section on Charles' rhythm style, Charles Sawtelle Discography, The first ever Slade biography, Notes on each solo transcription, and Dozens of photographs. A must for all Sawtelle and Hot Rize fans!

CALL
1 (800) 413-8296
or visit www.flatpickingmercantile.com
to order with Mastercard, Visa, or Discover

Flatpicking Guitar

All BACK ISSUES are Still Available (minus No. 1 & No. 2)

$5.00 per single issue
Volume One Set (minus No. 1 & No. 2—four issues): $18.00

Volume Two Complete Set (six issues): $27.00

Volume Three Complete Set (six issues): $27.00

Volume Four Complete Set (six issues): $27.00

Volume Five Complete Set (six issues): $27.00

Volume Six Complete Set (six issues): $27.00

(Shipping and Handling Charges are not Included)

Send Check or Money Order to:
High View Publications , P.O. Box 2160 , Pulaski, VA 24301

Flatpicking Guitar Magazine Audio CD: A companion CD with every issue

Now You Can Hear What You're Reading

$32.00 per year
with your magazine subscription

Send Check or Money Order to:
Flatpicking Guitar Magazine
PO Box 2160
Pulaski, VA 24301
or call
(800) 413-8296

Subscribe to *Flatpicking Guitar*! Call Toll Free to Order: (800) 413-8296

FLATPICKING GUITAR MAGAZINE SUBSCRIPTION ORDER FORM

Please Print Clearly

Name: _____

Address: _____

City: _____

State: _____ **Zip:** _____

		Check One: Without Audio	Check One: With Audio
One year US (6 Issues):	**$25.00**	☐	**$57.00** ☐
One year Canada (6 Issues):	**$39.00**	☐	**$71.00** ☐
One year Foreign (6 Issues):	**$43.00**	☐	**$77.00** ☐

VISA/MASTERCARD(Circle One) Expiration Date: _____

Credit Card Number: _____

Signature: _____

Phone Number:( ) _____

Send Check or Money Order to:
High View Publications
P. O. Box 2160
Pulaski, VA 24301

Advance payment is required. We do not bill for subscriptions - Thank You!

Steve Kaufman

Photo by Jane Laughlin

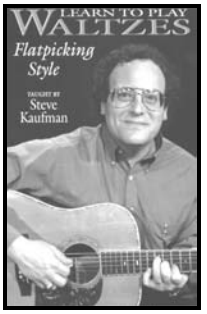
3 Time National Guitar Champion

Kaufman is a Monster Player. Fluid at any speed and in all registers" Chicago Tribune

Steve's Latest

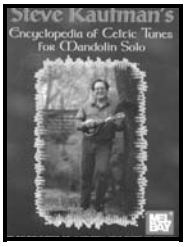
Back Home *with*
2 Time National Flatpicking Champ Robert Shafer ~ CD - $15.00 plus $2.00 P/H

Bluegrass Guitar Solos That Every Parking Lot Picker Should Know Vol. 1 ~
4 VOLUMES IN ALL
BOOK W/ 6 CDS
$70 plus $6.50 P + H



Learn To Play Waltzes Flatpicking Style
Develop Incredible Sustain!
70 Min. Video
$30 + $4.50 p/h

250 Celtic Tunes For Mandolin or Guitar. In Notes and Tab. Specify instrument.



$30 + $4.50 p/h

Send for your Free Catalog!
Call 800-FLATPIK in N. America or 865-982-3808 Voice/Fax
Steve Kaufman
P. O. Box 1020, Alcoa, TN 37701
ask for your "Free but not Cheap" ~
Flatpickers Hotline Newsletter
Visa / Mastercard Welcome!
www.Flatpik.com
Come To The Acoustic Kamps
Call For Info and Register Today!
Call Today~It Only Takes A Moment!

Bill Bay Presents

Flatpicking the Classics

"Ivy League Reel"

In this issue I have included a flatpicking tab arrangement of "Ivy League Reel." "Ivy League Reel" is a happy-sounding reel which was very popular in the 19th century. It was a favorite among American fiddlers of that era. It is written in the key of D and has an "A" and "B" section. Watch out for the grace notes in the "B" section. They should occur just prior to the downbeat of each measure. I think this tune works best with alternate picking throughout. I hope you enjoy it; this is one of my favorites.

Banjo Newsletter
THE 5 STRING BANJO MAGAZINE

Call or Write for a FREE Sample Copy

Profiles, Tablature, Reviews

MP3s at www.banjonews.com

Banjo Newsletter
PO Box 3418, Annapolis MD 21403
(800) 759-7425

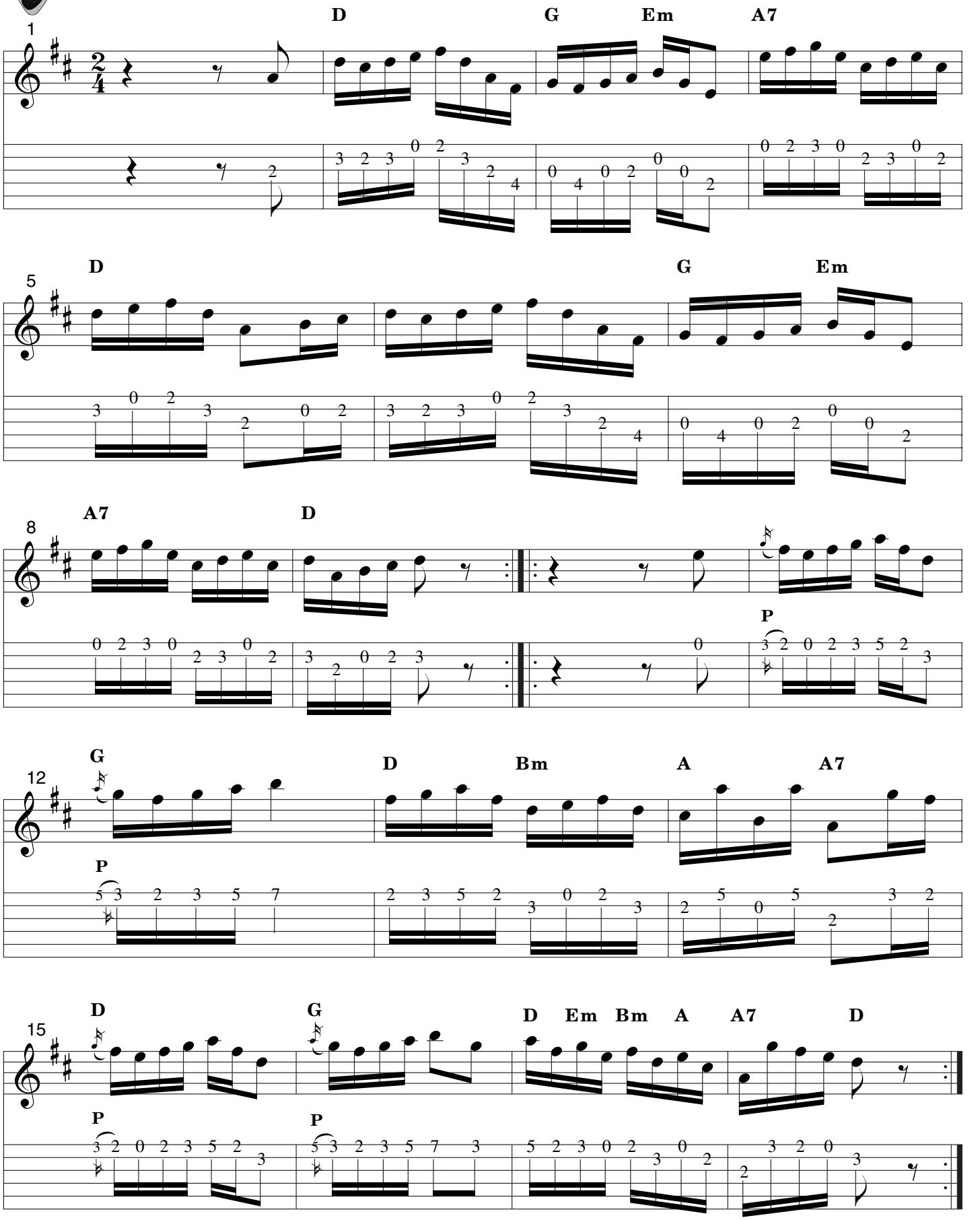
Learn the tunes and solos of your choice,in any format.
At your own speed!

The Original Custom Transcription Service

All styles and instruments: flatpicking, fingerstyle, fiddle tunes, bluegrass, swing, jazz
I can also create custom arrangements.
Private lessons available via cassette, custom tailored to your needs–learn crosspicking, variations, improvisation, rhythm styles, repertoire
Berklee graduate, professional recording and performing artist.
Tab and/or standard notation.
Details and flatpicking tips on the Web:
http://www.johnmcgann.com

John McGann
P.O. Box 688-FM
Jamaica Plain, Ma. 02130-0006
(617) 325-6853

Audio CD
Track 42

Ivy League Reel

© 2000 by Mel Bay Publications, Inc., Pacific, Missouri 63069. All Rights Reserved. International Copyright Securd. BMI

Steve Kaufman's Acoustic Camps

Fingerpicking Kamp - June 8-14, 2003 (Sunday to Saturday)
Old Time Banjo Kamp - June 15-18, 2003 (Sunday to Wednesday)
Flatpicking Kamp - June 15-22, 2003 (Sunday to Sunday)
Mandolin and Bluegrass Banjo - June 18-22, 2003 (Wednesday to Sunday)

Fingerpicking Team: Stephen Bennet, Rolly Brown, John Carlini, Tony McManus, Eddie Pennington and Preston Reed

Old Time Banjo Team - Laura Boosinger and Cathy Fink

Bluegrass Banjo Team - Dennis Caplinger, Janet Davis, Murphy Henry and Bill Keith

Mandolin Team - John Moore, John Reischman, Don Stiernberg and Roland White

Flatpicking Team - Mark Cosgrove, Adam Granger, Slavik Hanslik, Mike Kaufman, Steve Kaufman, Robin Kessinger, Marcy Marxer, Chris Newman, Robert Shafer with guests Rob Bulkley and Clay Jones

More Guests TBA- Call

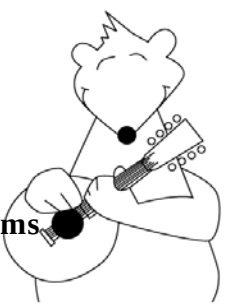
A Musical Event Like None Other ~

Specially designed for the Beginner through Professional
Located On The Campus of Maryville College in Maryville, TN
17 mi. So. of Knoxville, TN.

Call or Write for your Kamp Brochure

Your Paid Registration Entitles You To:

- **Rotating 2 Hour Classes with ALL of the Main Teachers**
- **All Meals and Lodging (Companion Packages with apt. style lodging available)**
- **Admission to All The Nightly Concerts**
- **Special Guests: To Be Announced**
- **Morning Group Lecture Series**
- **Highly focused Afternoon Panel Sessions**
- **Slow Jam Periods**
- **Ensemble Work, Open Mike Time, Nightly Jams**
- **Airport Shuttle Service**
- **On Grounds Kamp Doctor - Bryan Kimsey**



Camp Fees

Flatpicking Camp - $675.00
Fingerpicking Camp - $675.00
Mandolin Camp - $475.00
Bluegrass Banjo Camp - $475.00
Old Time Banjo Camp - $285.00
Fees Include All Classes, Meals Lodging, all Concerts and Workshops and the 2003 T-Shirt!!!

Limited Spaces *-Registrations and Camp Info:*

Steve Kaufman's Acoustic Camp
PO Box 1020, Alcoa, TN 37701
865-982-3808 (Operator's and Tape Machines are Standing By 24 hours)
Steve@Flatpik.com www.Flatpik.com

Register On–Line

Register Today

Don't Sleep Through This Opportunity!

Voted "Best Camps"

The 2003 Camp Series is Sponsored in part by ~ Acoustic Guitar Magazine, Blue Heron Cases, Collings Guitars, Comp-U-Chem, D'Addario Strings, Deering Banjos, DR Strings, First Quality Music, Fishman Transducers, Flatpicking Guitar Magazine, Homespun Tapes, Lucas Custom Instruments, Mandolin Magazine, Martin Guitars, Mass Street Music, Mel Bay Publications, Palace Theater & Cafe, PicKing, Roy's Record Shop, Shubb Capos, Taylor Guitars, Waverly Tuning Machines, Elm Hill Meats and Wampler Sausage, Weber Mandolins and Wood-N-Strings

PICKIN' FIDDLE TUNES

by Adam Granger

TWO NORTHERN TUNES

Greetings, tunesters near and far. Did you ever notice how certain words and phrases come into vogue and are suddenly–for about two months–used by all the TV commentators and newspaper columnists? Their goal, I assume, is to come off sounding smarter than they perhaps actually are by using a fancy word that no one knows, or by employing a common word in a way that no one recognizes.

A good example is the word **disingenuous**, which came of age in the OJ Trial. It means being insincere or pretending that you don't know that something is the way that you know it is. (In Oklahoma, we used to call that "lying". I think the difference is that any moron can lie, but it takes book learnin' to be disingenuous.) Well, anyway, as a salute to these temporal status symbols, I'm going to sprinkle a few of my favorites through my intro. I hope this doesn't create a **tsunami** (an earthquake-generated tidal wave) of protest.

Northern, as used in the title of this column, refers to a broad range of fiddle tunes common to New England and Canada (especially the maritime provinces). Northern tunes' fiddeological opposites are Southern tunes, **informed** (influenced) primarily by Appalachian styles.

For our first selection, I've pulled out the *Gaspe Reel*, a fine old French-Canadian tune. This is a common contra dance choice, being a nifty driving melodic groove tune. Since you ordered early, I'm including, as a bonus, a weird little third part. Let's **vett** (exhaustively examine and assess) this **found text** (something somebody wrote and somebody else—me, in this case—found and exploited). It's important to do this because, as we all know, **the devil is in the details** (there is an undercurrent of risk if a full exploration is not undertaken).

Okay, what do we know about this addition? 1) It comes from the late great Louis Bourdoin, a French-Canadian fiddler who lived in Vermont; 2) It's crooked in a most unusual way, being a 12-bar unrepeated part; 3) Its presence changes the tune's form so that, instead of ending after the second part, it ends after the first part; 4) You'd never hear this part played at a contra dance, unless the band, the caller and the dancers are all **thinking outside the box** (deviating from the norm), and; 5) You never hear this part played anywhere else either, now that Louis is gone.

I wrote *The Pedagog Reel*. I claim it as a Northern tune because I've lived in Minnesota for 29 years. I'd like to think that I hardly have any southern accent left and can **fly under the radar** (pass undetected and unsuspected) in my adoptive state, but Minnesotans think I have an accent (Of course, you should hear *them* talk, and, no, it ain't like the movie *Fargo*). There are also legit reasons to call *The Pedagog Reel* a Northern tune, having to do with its melodiousness, its heavy eighth-note content, its lack of a shuffle-style feel and its relatively intricate progression, which, additionally, is played in a dynamic "sock-chord" style in order to imitate the Northern tradition of piano backup. Mind you, there is ***gravitas*** (considerable seriousness) to this business of categorizing Northern and Southern tunes. And, we must add, of course the usual **caveat** (warning): any such definition is rife with generalizations and exceptions to the rule.

By the way, "pedagog" is a fancy name for a teacher. I know, I know: I could have called it *The Teacher Reel*, but isn't the chosen title more befitting a tune which appears alongside words like vett and disingenuous? As to why the tune relates to teachers, well, this is a great teaching piece. I didn't write it with that in mind, but when I was done, I realized that it is chock-full of scales, folded scales, four-note fingerings, chromatic scale pieces and the aforementioned fancy progression.

Not coincidentally, these two tunes make a great medley. This is evinced, hopefully, on the *FGM* companion CD. Speaking of which, any listener not on strong psychotropic medication will instantly hear on my recording another Northernism: percussion. This is actually more of a Canadianism, parroting the sound of the Meti step/clog dancing style. Canadian fiddlers often record with this accompaniment, accomplished variously by actual dancing, bones-playing or (as in this case) simply using drumsticks on a Formica surface. The syncopations I play are intended to be a faithful representation of Meti dance syncopations. (The interested reader is directed to the recordings of, among many others, prolific master fiddler Calvin Vollrath, of St Paul, Alberta for a horse's-mouth demonstration).

All right, enough flavor-of-the-month words and chit-chat; everybody rug up and let's go Northern!

READING *EASYTAB*

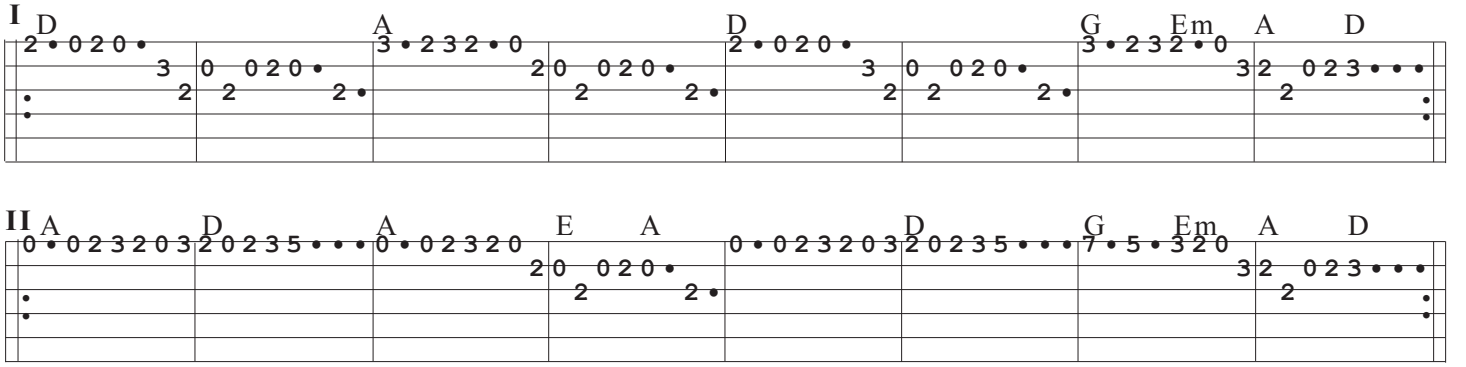
Easytab is like conventional tablature, except that timing notation has been streamlined and simplified. Since fiddle tunes are comprised mainly of eighth notes, *Easytab* uses the eighth note as its basic unit. An eighth rest is indicated by a dot. Therefore, a note with a dot after it is a quarter note, and a note with three dots after it is a half note. There are a total of eight notes and rests per measure.

FOR BEGINNERS

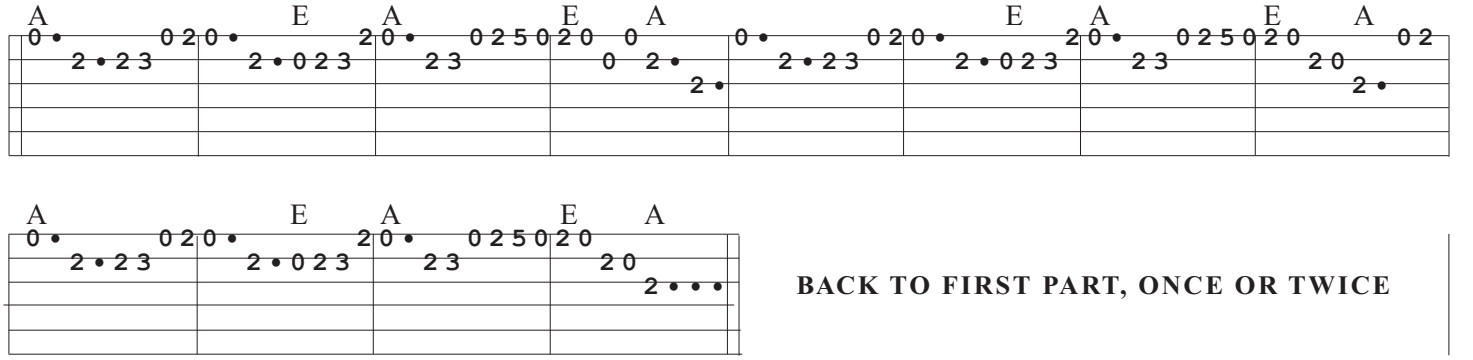
Pick with an alternating style: down-up-down-up-down-up etc. The first note of each measure should be a downstroke, the last an upstroke. **Include rests** in this alternating pattern. This keeps you "in synch", playing downstrokes on the beats, so that, no matter what the configuration of notes and rests in an eight-unit measure, the right hand plays them down-up-down-up-down-up-down-up.

THE GASPE REEL

KEY: D



GASPE REEL—THE FOUND TEXTS

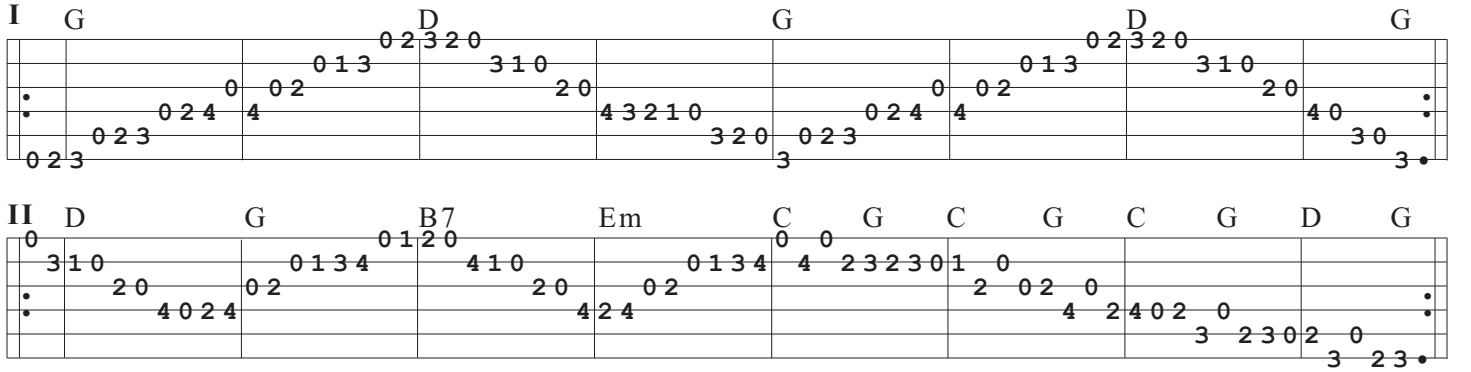


And now on to *The Pedagog Reel*. Play this tune entirely in the first position and you'll get a great four-finger workout as well as chunks of major scales, chromatic scales, two-note folded scales and arpeggios. If you are a reluctant scale-player and driller, this tune will move you forward as a guitarist in spite of yourself.

Oh yeah, and don't forget to practice the chords: They constitute an exercise in themselves, what with the B7 and the Em and the flurry of one-beat chords at the end of the second part. Be sure to be solid on your bass notes; on that B7 chord,the root note is the second fret A string note. For your second (alternate) bass note, try hopping your middle finger to the fat E string. That will give you a nice sounding low fifth tone.

THE PEDAGOG REEL

KEY: G



Well, how did they go? Nice tunes, eh? Have you played them for your mother? Your neighbor? Your bandmates? Your jammates? Your cat? (Dunno why, but cats love this medley.)

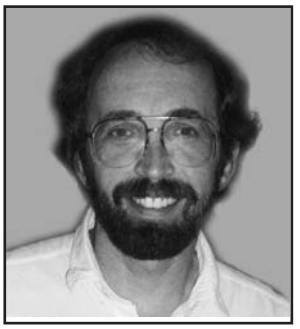
All right, flatpick fans, that's our column for this time. As we all sail off into our various sunsets, remember this advice: if you leave your flatpicks in your pockets when you do your laundry, your picking will be cleaner.

NOTE: *My last column (V7 N1) contained a significant error. The entire second part of* The Red Lion Hornpipe *is misprinted. I wish I could blame publisher Dan Miller for this, but the fact is, it was writer error. Any reader interested in receiving the correct version of tis tune may contact me at* agranger@visi.com. *In the meantime, please don't let anyone prone to motion sickness or mental illness attempt to play the tune as presented in the magazine.*

Exploring Bluegrass Guitar

Developing Your Own Style

by Steve Pottier



I recently saw Bill Kirchen in concert, a rockabilly guitarist playing a telecaster. His signature tune is "Hot Rod Lincoln," and he closed his first set with it. I went specifically to watch him play that tune, because I heard a recent recording of him on the radio where at the end of the tune, he talks about passing famous guitar players in his Hot Rod Lincoln, and as he passes each one, he plays a measure or two of music that defines the style of that player. Nails it! Sometimes he does it with just three notes (B.B. King). He did this with 15 or 20 different guitar players. Call him the Rich Little of guitar playing. I think a lot of flatpickers have that in mind as they progress. They want their own identity, something that says "that's [your name here] style." This is a great and worthwhile goal, and of course the question comes up "how do I go about developing my own style?'

I break this question into two parts. First, "how can I find my own voice in playing—how can I be true to my thoughts and not copy someone else (like Tony Rice, Doc Watson, etc.)?" Second, "how do I make my sound, my style, so distinct as to be instantly recognizable as [your name here] style?" I think most people are after answers to the first question, and there are some definite methods to achieving that goal. The second question is a bit trickier. I think it happens as a growth of the first question plus a bit of serendipity of the time. Would Tony Rice style playing seem so tied to Tony if say, five or ten other players started just like him in the early '70s? Probably it would be called Western style or Kentucky style or some other regional style. It is as if time and the rest of the listening public bestows the distinctness title to one's playing. It's not something you aim for ("ok, now I'm going to create STEVE POTTIER style guitar playing"), but rather something that comes after you find your own voice, true to the music in your head.

In my mind then, finding your own style means finding a way to express your own thoughts in your playing. It means having your own thoughts to express. All you have to do is play whatever you want. Or maybe not. Think of this scenario. Max E. Goe wants to write the Great American Novel, but he doesn't want to write like anyone else, so of course he can't write in English. He'll have to invent his own language, an arduous task to be sure. He perseveres, and years later has his new Great American Novel written in gryzak-goe. No one understands a word he wrote and he dies lonely and shunned in a mental ward in Brooklyn. Got to hand it to him, he had his own style, and was presumably true to himself, but he missed an important part of being an artist—to be able to communicate. This means you can't isolate yourself from your audience and your chosen medium. You can choose to be obscure (Bob Dylan writing Tarantula) or clear, but you must have some common ground with your chosen audience, or you will have no audience.

In bluegrass music the common ground is the body of traditional music—Bill Monroe, Flatt & Scruggs, Stanley Brothers, Jimmy Martin, Osborne Brothers, etc. This is where the language of bluegrass resides, the licks, the vocal phrasing, the chord structures, the melodies and melodic fragments that lets you know that this is bluegrass and not jazz or R&B or rock and roll or salsa. These other genres also have their own traditional body of music that in turn defines them. The common ground gives us a backdrop by which we make esthetic judgements of new stuff—The Country Gentlemen, the Newgrass Revival, Alison Krauss. Eventually, new stuff can become part of the common ground, thus expanding the music. Too far out and it may just get lumped in with another genre, or forgotten altogether. Sometimes it makes enough of a leap to become its own genre, like DAWG music. In all cases, something new begins with the background of something that already existed. The common ground is what allows the new to have meaning. Remember the 50% rule for improvisation (one of my earlier columns). The listener is making guesses (probably unconsciously) about what note you will play next. If they guess right, there is a comfortable feeling (this is the common ground). If they guess right all the time, it turns to boredom (ho hum heard it before). Now if they're going along guessing right and suddenly they guess wrong, it's a surprise and interest goes up. But if they keep guessing wrong, it's frustrating and confusing. They don't understand anything, and give up (the Great American Novel written in an unknown language). We need the common ground.

We are looking for the way to find our individual voice, and for our purposes here, I assume we want to do it within the genre of bluegrass (hence the title of my column "Exploring Bluegrass Guitar"). I am going to make the claim that you find it by not looking for it (at least at first)! "Oh, I get it—a Zen koan!" No, at least I don't think so. By not looking for it I mean that I think you (we) need to first learn the common ground, learn the language. This in fact may be a never—ending step, one that is most intensive in the beginning, but continues forever. Just as the meanings of the words we speak age like fine wine and gain greater depth with our own personal experience, so does the meaning of the music we listen to. I can still listen to old recordings of Bill Monroe and find something I hadn't heard before. As a listener, you bring with you all the understanding and listening you've done to each new listening. Things that are missed or dismissed at first may get a revised evaluation a year later.

I've often been struck by the parallels between language and music, including how we comprehend what someone is saying (playing) and how we learn. I think it's useful to compare how people learn language and apply those ideas to music, so let's look briefly at how people learn a language. A baby begins to learn a language copying sounds, words and sentences he hears from his parents before he starts to put together his own inventions. He mimics his parents as best he can, and eventually he can make himself understood. He naturally tries out new combinations, some of which meet with approval and understanding, others don't. Like Kenny Baker says, try new ideas and

Flatpicking Guitar Magazine presents

15 Original Instrumental Duets on Acoustic Guitar Composed and Performed by today's top flatpicking artists:

Brad Davis
David Grier
Jim Hurst
Chris Jones
Curtis Jones
Peter McLaughlin
Jim Nunally
Scott Nygaard
Wyatt Rice
James Shelton
Kenny Smith
Tim Stafford
Bryan Sutton
Eric Thompson
Jeff White

Call 800-413-8296 to Order

toss the ones that don't work. Eventually he grows up to be James Joyce or Ernest Hemingway. But he starts by copying the tradition (his parents).

Copying solos note-for-note as a means to achieve your own style may seem at first contradictory, but it is in fact how most of the important stylists in any genre learn their craft. Doc Watson had his Delmore brothers, Riley Pucket and Merle Travis. Clarence White had Django, Don Reno, George Shuffler, Earl Scruggs, Josh Graves and Lester Flatt. Tony Rice had Clarence and Lester. Jerry Douglas had Tony Rice and Josh Graves. David Grisman has Bill Monroe and Frank Wakefield. In jazz, no one thinks twice about transcribing hundreds of solos note-for-note to get inside the head of their favorite musicians, and this is a music where the entire goal is develop your own voice. Pat Cloud, an extraordinary banjo player, has transcribed over 200 Bud Powell solos over to banjo.

Here's Natalie Goldberg from her excellent book *Writing Down the Bones* that I'm requoting from an earlier article I wrote on improvisation:

"A student said, 'I'm reading so much Hemingway, I'm afraid I'm beginning to sound like him. I'm copying him and not having my own voice.' That's not so bad. It's a lot better to sound like Ernest Hemingway than Aunt Bethune, who thinks Hallmark greeting cards contain the best poetry in America."

"We always worry that we are copying someone else, that we don't have our own style. Don't worry. Writing is a communal act. Contrary to popular belief, a writer is not Prometheus alone on a hill of fire. We are very arrogant to think we alone have a totally original mind. We are carried on the backs of all the writers who came before us. We live in the present with all the history, ideas and soda pop of this time. It all gets mixed up in our writing."

What you are doing by copying is developing a sense of the genre. To get the full effect here, you should work on your own transcriptions, using tab to verify what your ear tells you. This serves as ear training, allowing you to see how to get what's in your head out onto the fingerboard, absolutely crucial to developing your own voice. It also trains you to focus closely to what's going on, listening closely to context, what's happening with the other instruments as they relate to the instrument you're transcribing. The more attention you pay here, the more it will pay off in developing your own style. Later, you start abandoning the things that don't speak to you, and develop your own ideas. The goal here is foundation. It's best to start with the roots of bluegrass—Monroe, Stanleys, Flatt & Scruggs—so that your feeding at the source. Transcribe the vocal melodies as well as other instruments to see how musicians in general approach bluegrass.

Now you have a foundation, melodies and melodic ideas that make up the genre of bluegrass. Now go outside the genre, and find ideas that appeal to you. Can you bring them in (as Clarence White did) and make them sound like they belong there?

In many ways your style comes from your selection of music from the vast sea of music that's out there. Your taste in selection of what to play and what not to play defines who you are. A poet has the same dictionary as you, but his style is just which words he selects and which ones he leaves out.

After foundation comes experimentation. After you become moderately fluent with your foundation, you must start making things up. Force yourself into extended jams on simple tunes with another guitar player. Play "Jimmy Brown the Newsboy" or "Sally Gooden" for 15 minutes or half an hour at a stretch, trying to come up with new ways to do it. Allow yourself to play a lot of trashy stuff here, but save the good stuff.

Roland White says the best way for you to come up with something of your own is to find the melody as close as you can to note for note on your instrument, and learn to play that. Then you just start playing with it, finding your own ways to make it stand out. It will come naturally as you think about it. Learn to play what you sing in your head.

Make up your own tunes. This is the surest way to step from foundation to your style. Often ideas for your own tunes will come from a mistake you make, or a lick you discovered in an extended jam. Try to follow it in a direction that appeals to you. That is your voice coming out!

To summarize, I think the way to your own voice in bluegrass is by first learning the foundation, and to do this by transcribing music from all instruments and vocals note for note. This may take several years, and in fact may be an ongoing process for the rest of your days. After moderate fluency, you begin experimenting, stretching what you know, adding ideas, collecting sounds and techniques that appeal to you, selecting from the sea of music. You make up your own tunes. You've started just as a baby has, mimicking his parents, but who knows, you may be the next Hemingway, or Watson, or Rice, or [your name here]!

John McGann's Eclectic Acoustic

Strong Fundamentals #1: The Metronome

I am going to focus the next few columns on revisiting some basic concepts to build strong musicianship. Personally, I've found the concept of time and rhythm to be one of the most important areas to develop. The world's greatest tone and ideas will mean nothing musically if they are not delivered in good time! Playing with good timing at all tempos is crucial.

The metronome is a player's best friend for developing confident timing. Just ask Tony Rice or Tony Trischka, both of whom regularly hang out with the metronome at various tempos.

I like the metronome to click on beats 2 and 4, where the mandolin "chop" occurs in a bluegrass context (also know as the backbeat). On this issue's audio CD, I demonstrate playing on beats 1 and 3 versus playing on beats 2 and 4, and how to "turn around" the beat in case your mind gets stuck on hearing 1 and 3.

I chose "Monroe's Hornpipe," but you can choose any tune in your repertoire. The version transcribed here has the metronome set at 88 (half note = 88, or 176 quarter note beats per minute). The second recorded version is at 120 (240). What I didn't include on the recording are the crucial intermediate steps:

1) Find a slow tempo (maybe slower than 88) that allows you to play the tune cleanly and in perfect time.

2) Be sure your pick and left hand fingers are in perfect sync. If you have stumbling blocks or phrases that don't sound right, examine them until you can correct them. The key here is to slow down, even if you are a blazing speed picker. If you can sound good at a slow tempo, then building up speed will be an easy job, and much easier than if you are constantly trying to force the tempo with a compromised tone and sound.

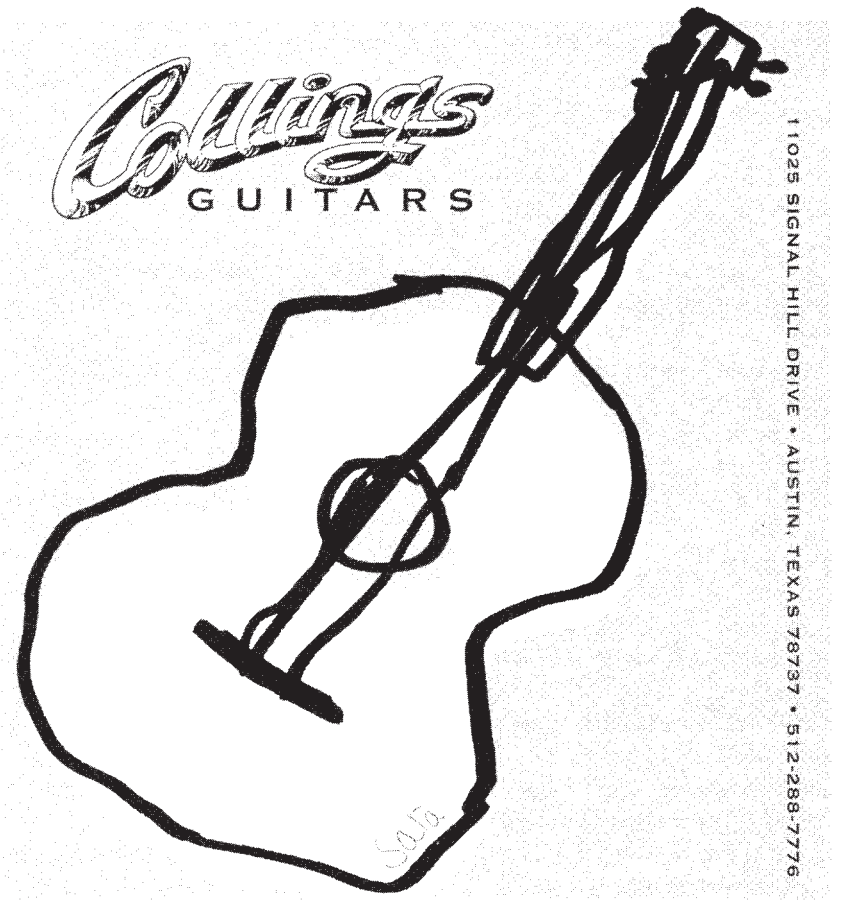
3) Keep relaxed (not too hard at a slow tempo), and make tone and timing your #1 priority.

4) Practice switching seamlessly between lead and rhythm.

When you are comfortable at the slower speed, bring the metronome up a notch or two and try again, listening for tone and timing.

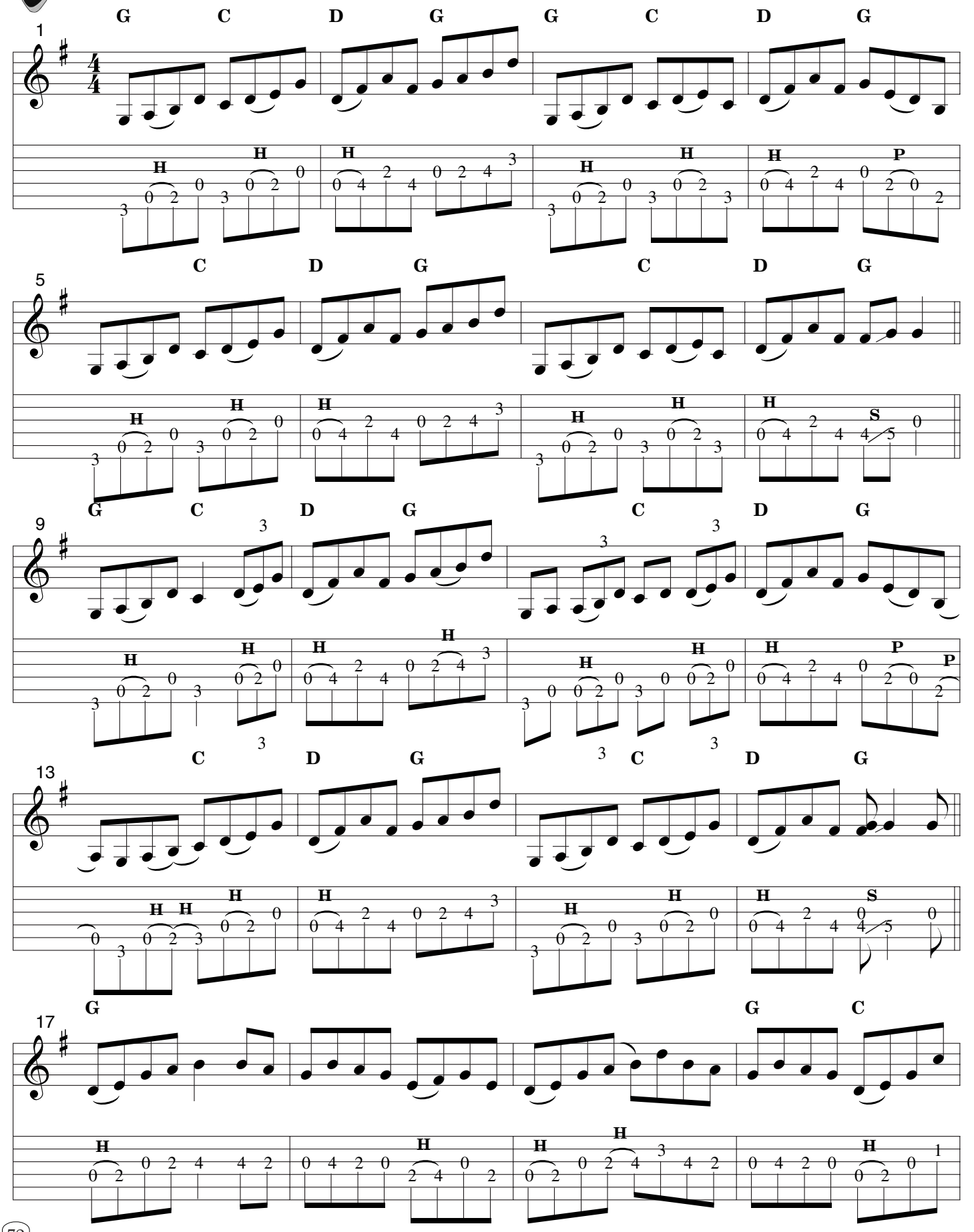
Don't expect to play perfectly with the metronome instantly; if you've never done this, you may be in for a shock! I'll never forget my first experience with a metronome: I had been playing for about 10 years before I went to Berklee College of Music. I decided to buy a metronome my first week at school; an electric quartz crystal model (about $25). I plugged it in and turned it on, and it sounded fine until I began to play along. Timing seemed to be all over the place, but when I stopped, it was solid again. I was horrified to discover that I was loud, brash, confident and wrong! So, spend some time with "The Humbler" and strengthen your time.

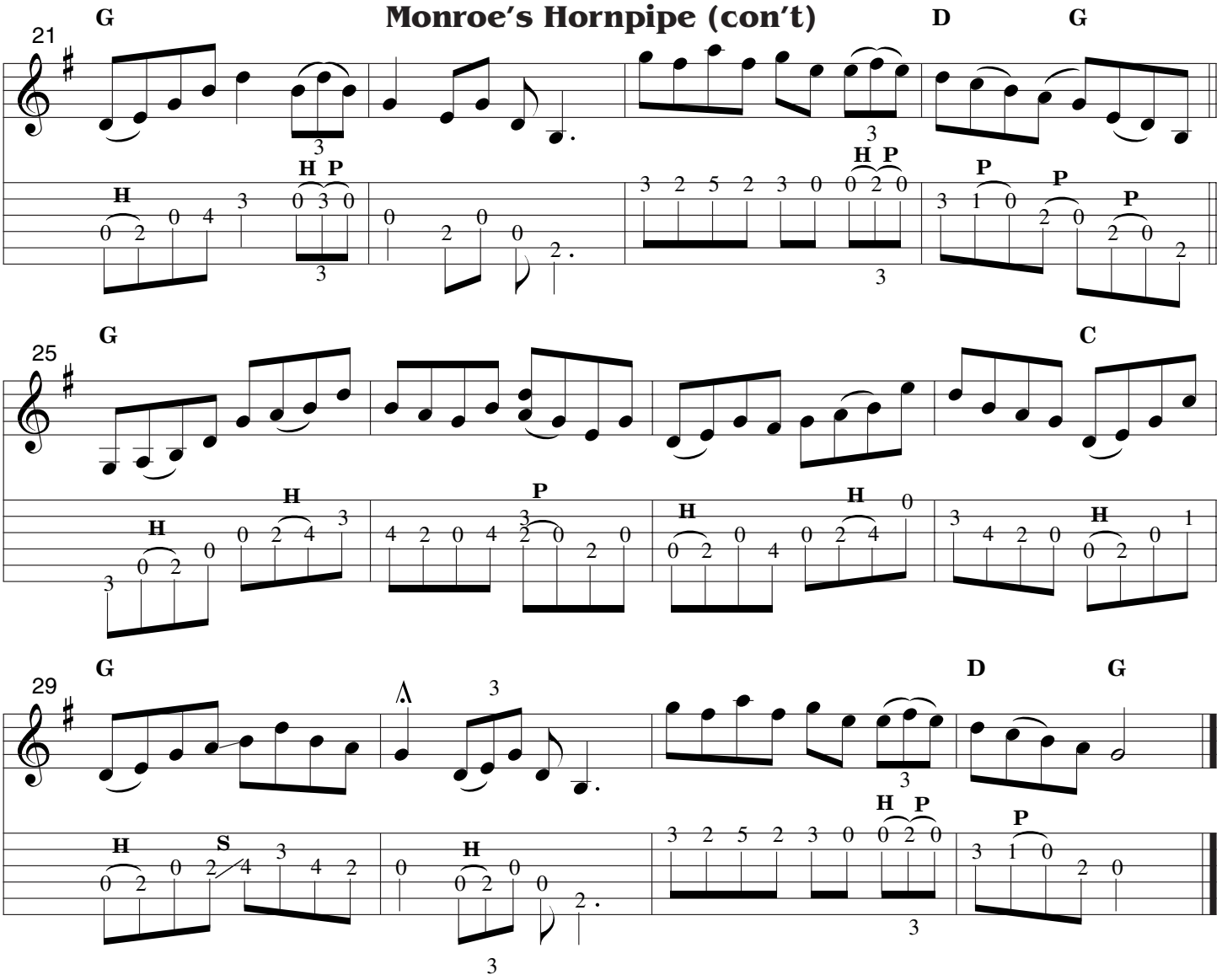
John McGann (www.johnmcgann.com) can be found in the Boston area performing with Rust Farm, Wayfaring Strangers, and a host of fine Irish, jazz and bluegrass players.



Audio CD
Tracks 45-49

Monroe's Hornpipe

Arranged by John McGann

Monroe's Hornpipe (con't)



Acoustic Guitar Fundamentals

A Two-Hour Instructional Video with Tim Stafford

Learn Practical Methods that will Improve your:

Tuning, Timing, Tone, Taste, and Technique

To Order call 800-413-8296 or visit: www.flatpickingmercantile.com

$19.95

If you have trouble tuning your guitar beyond a reliance on an electronic tuner; if you do not have the ideal tone; if you don't have perfect timing; if you want to learn how to play faster and cleaner; or if you would like to become a more tasteful player; then you can gain great benefit from this 2-Hour instructional video.

New Release Highlight
Matthew Arcara

by Dan Miller

In the realm of flatpicking guitar there has been a tendency for those who are first learning the art to look back towards tradition. This is a good thing. The roots of the music provide a great foundation for beginning pickers. Some players will remain with tradition throughout their musical careers and others will explore beyond those boundries. There is a place for both of these tendancies as there is a need to both preserve tradition and to branch out in new directions. On his self-titled solo release, 22-year old Matthew Arcara has done both. He has shown that he has a solid knowledge of traditional flatpicking tunes and he has also innovatively explored his flatpicking craft beyond those traditions.

Matthew said that in selecting the tunes for his recording he wanted to "try to do a mix of different stuff. I didn't want all standard fiddle tunes. I wanted it to be unique and I wanted it to be something that people could listen to and enjoy who weren't flatpickers." Although he enjoys the traditional tunes, Matthew said that, "I like to write tunes and come up with original sounding material." He points to David Grier, Matt Flinner, Darol Anger, Chris Thile, and Mike Marshall as examples of influencial musicians who are "adding new sounds to fiddle tunes." Adding his own voice to his music is a goal. He said, "I want to be identifiable. When you hear Rice or Grier you know it is them. I think that music is an individual thing."

In releasing his new CD, Matthew has shown that he is well on his way to creating a sound that is identifiable as his own. His playing exhibits a light and airy feel and already he is beginning to branch out from the styles of those flatpickers who have come before him. His original compositions display innovation and creativity beyond his years and his inclusion of J. S. Bach's "Cello Suite #1" and his own "Sketch's for Cello & Guitar" show that he is willing to explore beyond traditional flatpicking boundries. He said that one way he currently continues to work on a different approach to flatpicking the guitar is to learn new tunes from mandolin players. He said that in doing so he has had to think about the

instrument differently. He said, "It opens up different patterns, shapes, and melodies. It is interesting to study how someone like Chris Thile builds a tune versus the way a guitar player would do it."

Originally from Doylestown, PA, Matthew's earliest memory is of playing with his father's guitar, however, he did not start learning how to play in earnest until he was thirteen. His dad plays classic rock and that is what he first began learning how to play. He said that when he was younger he spent equal time on both acoustic and electric guitars. When he was seventeen he heard the *Old and In The Way* album and about that same time met a friend who was learning fiddle tunes.

When he was eighteen Matthew began taking lessons from Mark Cosgrove. He studied with Mark once a week for two consecutive summers. Matthew said that Mark taught him some new tunes, taught him "how bluegrass works," and showed him things about improvising and arranging that were helpful to his development. Mark Cosgrove had this to say about working with Matthew: "Matt came to me as an eighteen year old for lessons and was already a pretty accomplished guitar player. He has a really natural gift with the instrument and his dedication to learn everything he could from me made him a pleasure to have as a student. Every time I hear him he's improved some aspect of his art. His new CD just makes me realize that he's a player to keep an eye on."

After graduating from high school Matthew spent a year at Rutgers University, but is now a student at the University of Oregon where he studies political science. Since moving to Oregon he has been playing in the Severn Sisters band. The Severn sisters, Amy and Heidi, are twins who play banjo and mandolin, respectively. The twins also appear on Matthew's CD.

Regarding the recording process itself, Matthew said that it was a great learning experience for him. He said that it was a "self-produced, budget project" recorded at a local studio. The whole project was recorded in one month's time. He said because of budget restrictions it was "three takes and then move on." He also said that if had of had more studio time available he would have like to have made the instrumentation more elaborate. As it is, all the tunes are instrumentals and are either solo, duo, or trio in instrumentation. The other musicians who appear on the recording are Amy Severin (banjo), Heidi Severin (mandolin), Morgan Macnamara (second guitar on "Big Sciota") and Yoko Silk (cello).

When asked about recommendations he would give to other players who are getting ready to go into the studio to record, Matthew said that he recommends a lot of preparation so that time in the studio is not wasted. In preparation for recording he spent several months using a mini disc to record himself so that he could listen back and figure out what he liked and didn't like about his playing and his arrangements. He also recommended that you, "listen to yourself with a mic and headphones so that you can get used to it. If you are used to playing at jam session volume, you will be shocked when you go into the studio."

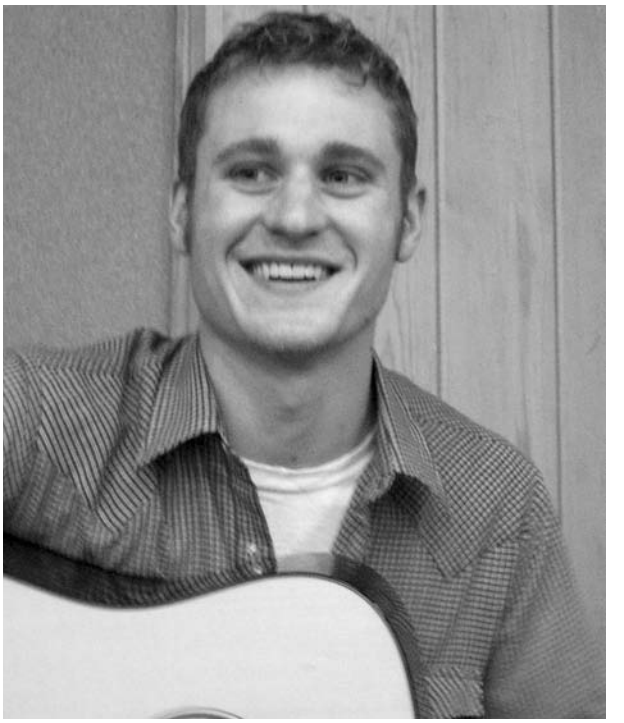
Of the 12 tunes presented on this recording, four of them are traditional fiddle tunes; "Over the Waterfall," Bill Cheatam," "Cotton Patch Rag," and "Big Sciota." "Salt Creek" is also included as a hidden track. His arrangments of these traditional tunes are fresh. I especially like his use of ringing open strings on "Over the Waterfall," and his use of "floating" runs in "Bill Cheatum." He has arranged a very nice intro to "Cotton Patch Rag" and has incorporated techniques such as letting open notes ring, the use of tripletts, and

nice long slides to make his arrangement unique. His arrangement of "Big Sciota" is probably the most traditional of the group of fiddle tunes. Matthew admits to having been influenced by Russ Barenberg's arrangement. On this tune he trades solos with Morgan Macnamara and they both do a fine job.

With the acception of the the J.S. Bach piece, the remaining seven tunes on this recording are Matthew Arcara originals. "Back Pedaling," "Harper's Ferry," and "Evergreen Reel" are written in the traditional fiddle tune style while "Battlefield Deer" has a haunting Celtic style melody. The three tunes that I most enjoyed on this recording are "Song For...," "Hartford's Farewell," and "Sketch's for Cello & Guitar." These are all slower numbers that display Matthew's ability to take flatpicking outside of the realm of fiddle tunes. Technically his playing is best on these slower numbers. On the faster fiddle tunes his execution seems a bit rushed at times. On the slower tunes his tone and note clarity are much stronger.

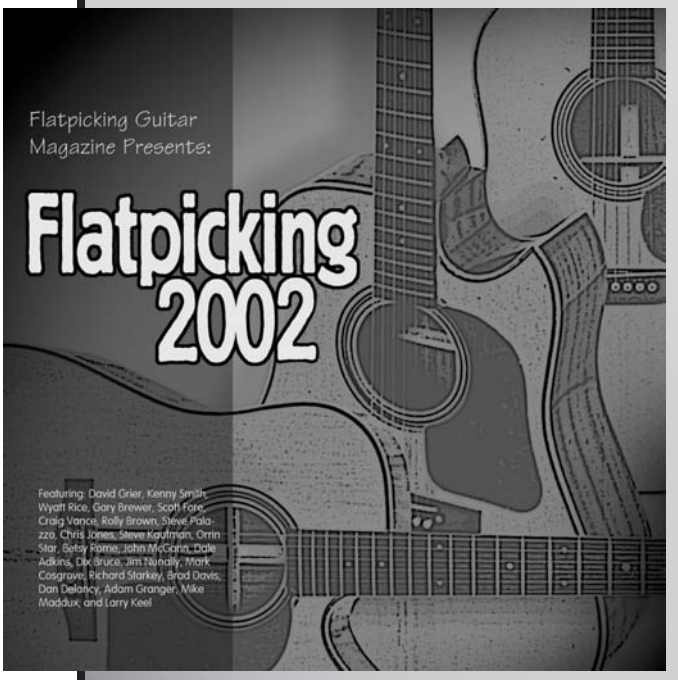
When asked about his plans for the future Matthew said that he wants to pursue a career in music after graduating college. He said, "As soon as I was done with the first recording I was thinking 'what am I going to do on the next one.'" When asked about the next one he said, "maybe next winter." In preparation for the next recording Matthew says that he has been working to be able to better add to the melody of a song without sounding like licks, and to be able to play at fast speeds while maintaining a ringing bell-like tone.

Matthew Arcara's release is a very fine first outting for a young musician. It is an enjoyable and fresh listening experience for flatpickers and non-flatpickers alike.



Matthew Arcara

Flatpicking 2002


Flatpicking Guitar
Magazine Presents:
Flatpicking
2002
Featuring: David Grier, Kenny Smith, Wyatt Rice, Gary Brewer, Scott Fore, Craig Vance, Rolly Brown, Steve Palazzo, Chris Jones, Steve Kaufman, Orrin Star, Betsy Rome, John McGann, Dale Adkins, Dix Bruce, Jim Nunally, Mark Cosgrove, Richard Starkey, Brad Davis, Dan Delancy, Adam Granger, Mike Maddux, and Larry Keel

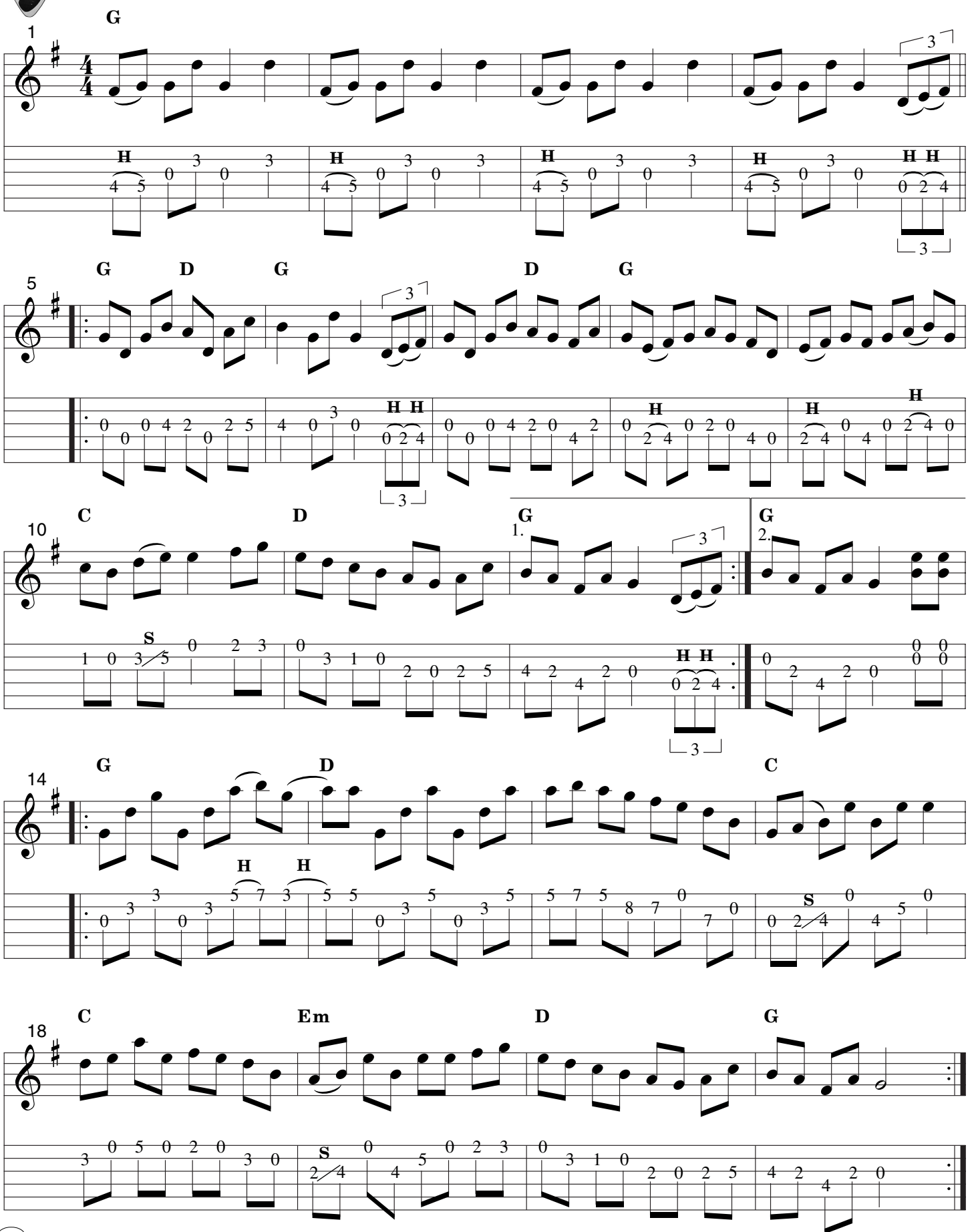
A new Flatpicking Sampler CD from *Flatpicking Guitar Magazine* featuring 21 tunes as follows:

1 *Lonesome Guitar* **Gary Brewer**
2 *Bill Cheathum* **David Grier, Kenny Smith, Wyatt Rice**
3 *Beaumont Rag* **Scott Fore**
4 *Sleep* **Craig Vance w/The McKrells**
5 *Forked Deer* **Rolly Brown**
6 *Springtime Comes Again* **Steve Palazzo & David Grier**
7 *Rovin' On A Winter's Night* **Chris & Sally Jones**
8 *McKinley's March* **Steve Kaufman**
9 *Cotton Patch Rag* **Orrin Star**
10 *Three Rivers* **Betsy Rome w/Too Blue**
11 *Mismatch Made In Heaven* **John McGann w/Rust Farm**
12 *Twisted* **Dale Adkins w/Frontline**
13 *Minor Swing* **Wyatt Rice & Rushad Eggleston**
14 *In My Beautiful Dream* **Dix Bruce & Jim Nunally**
15 *Poor Little Mary* **David Grier**
16 *Little Rabbit* **Mark Cosgrove & Richard Starkey**
17 *Love You Don't Know* **Brad Davis**
18 *Rickett's Hornpipe* **Dan Delancey**
19 *Cattywampus* **Adam Granger**
20 *Little Country Schoolhouse* **Mike Maddux w/Bertye Maddux Band**
21 *Steph's Tune* **Larry Keel**

Now Available! Call (800) 413-8296

Audio CD
Track 51

Big Sciota

Arranged by Matthew Arcara

GREY FOX
Bluegrass Festival

Celebrating **27 Years** Of Bluegrass & Acoustic Music
On the beautiful **Rothvoss Farm** in **Ancramdale**, NY

July 17-20, 2003

Hosted as always by DRY BRANCH FIRE SQUAD (Thu-Sun)
Featuring... A Very Special HOT RIZE REUNION (Sat) • THE SAM BUSH BAND (Sat)
THE DEL MCCOURY BAND (Fri) • RHONDA VINCENT & THE RAGE (Sat)
DOYLE LAWSON & QUICKSILVER (Thu) • THE GIBSON BROTHERS (Sat) • MOUNTAIN HEART (Fri)
DREW EMMITT & FREEDOM RIDE (Sat) • DALE ANN BRADLEY & COON CREEK (Thu)
BLUE HIGHWAY (Sat) • THE WAYBACKS (Thu) • OPEN ROAD (Fri)
At the Dance Pavilion... BALFA TOUJOURS (Sat) • ANDRE THIERRY & ZYDECO MAGIC (Thu)
JOHN KIRK & TRISH MILLER (T/F/S) • FIDDLESTIX (T/F/S)
& many, many more to be announced

Just a few reasons why fans from all over the world gather at Grey Fox each July...
MAIN STAGE • TALENT SHOWCASE • MASTERS WORKSHOP STAGE • DANCE PAVILION • FAMILY STAGE
GRASS ROOTS LEARNING TENT • BLUEGRASS ACADEMY FOR KIDS • CUSTOM INSTRUMENT RAFFLES
ON-SITE CAMPING • FESTIVE FOODS • UNIQUE VENDORS • WORLD-FAMOUS HOSPITALITY

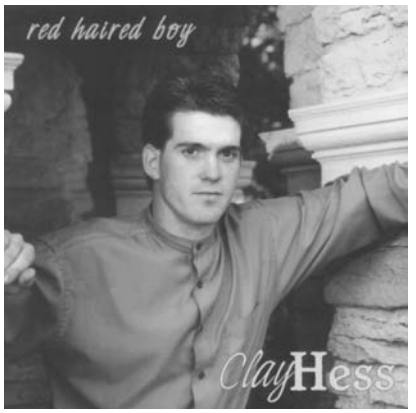
IBMA International Bluegrass Music Association MEMBER
Bluegrass!
Pick It Up!!

TICKETS NOW ON SALE:
www.greyfoxbluegrass.com
US: 1.888.946.8495 • Int'l: 315.724.4473
Grey Fox Ticket Office:
238 Genesee Street, Utica, NY 13503
greyfoxoffice@aol.com

FLATPICKING GUITAR MAGAZINE is a proud sponsor of the Bluegrass Academy for Kids at Grey Fox

Reviews

Clay Hess
Red Haired Boy
Laviner Records CD1071



Reviewed by
Christopher Thiessen

Elsewhere in this issue is a short biographical article on Clay Hess, detailing his time as the high-profile lead guitarist with Ricky Skaggs' Kentucky Thunder and his subsequent decision to leave Skaggs and branch out on his own. But if you've been out of touch for the past few years, Clay's new CD *Red Haired Boy* should quickly bring you up to speed. His first solo project, *Red Haired Boy* showcases both Clay's phenomenal flatpicking lead work and his exemplar rhythm work, and tosses in some solo and ensemble vocals to season the musical mix.

Mindful of his audience, Clay doesn't stray too far from the bluegrass fold on this first project. He anchors each end with tunes from classic bluegrass artists: Alton Delmore and Carter and Ralph Stanley. In between, he provides some gospel, three original songs, a couple more instrumentals (to be expected), and several story songs, foremost among which is a masterful treatment of Gordon Lightfoot's "Song For A Winter's Night" (coincidentally just in time for the onset of winter here in Richmond).

But talk about pace and control! Resisting the temptation to rip through Alton Delmore's "Nashville Blues," Clay and his musical cohorts (Andy Leftwick on mandolin and fiddle, Darrin Vincent on bass, and Jim Britton on banjo) move through the opening instrumental briskly but without undue haste, which is the best way to showcase the individual talents on this disc. Of course, Clay's going to throw in a jaw dropping lick or ten, but never at the expense of the ensemble sound.

Working through a trio of original songs, Clay writes about timeless human themes ("True Blue" – the lonely life of a road musician; "You Found Another" – trying to make sense of a relationship's dissolution; and "Just To Hear You Say" – the late-breaking penitence of an unfaithful lover). While the vocals are good (Jon Belew, Ronnie Stewart, and Roddy Vance provide harmony vocals), my ear was drawn more to the music and to the exceptional tone Clay draws out of his guitar.

The next tune, "Blessed Assurance," provides a textbook example of how to handle a tune in 3/4 time. Clay's rhythm work is present but understated, allowing the mandolin, fiddle and vocal harmonies to come to the fore.

"Home Sweet Home" is a delightful acoustic tease. Starting slowly at first (while Clay plays with the tune), it then speeds up slightly as the rest of the band comes in. But it's still not the breakneck HSH with which we're all too familiar. Again, the pace and tempo are superbly controlled, enabling the musicians' collective and individual skills to shine.

Two more traditional bluegrass gospel numbers—"He Paid The Price" and "Nailed To The Cross"—follow. Again, my focus was on Clay's backup rhythm guitar work and his tasteful solos, which are flow with the spirit of the tunes rather than calling attention to themselves.

Okay. I'm a sucker for a great ballad, and "Song For A Winter's Night" was the tune I anticipated the most when I read through the song list on the back of the CD. We have few better living balladeers than Gordon Lightfoot, and Clay's style does this song great justice. His crisp solo, backed by his rhythm work, evokes the coldness of the night and the loneliness of the writer. Great stuff!

I've talked about the pace of the music, but the selection and sequence of the tunes on this CD has a pace of its own. Immediately after "Song For A Winter's Night" comes a blistering version of "Daybreak In Dixie." Here Clay more than compensates for the relatively leisurely pace of the other two instrumentals on the CD. This banjo-less version(!) becomes a high-speed lick match between the mandolin and the guitar, but without losing the essence of the original song. It's over way too fast (less than two minutes), so I suggest you listen to it at least twice to savor the guitar-mandolin interplay (especially that ending lick).

Carter Stanley's hard-driving classic "Our Last Goodbye" ends the CD, and provides a great traditional closing. Well, almost traditional: Clay's guitar solo demonstrates conclusively that he's well grounded in tradition, but seeking some new acoustical pathways of his own.

Whew! Listening to this CD was a great post-Christmas treat. The only thing I felt lacking was an original Hess instrumental, but one of the great performance traditions is to leave your audience wanting more. So I'm already looking forward to Clay's next project to see where his musical muse leads.

Song List: Nashville Blues, True Blue, You Found Another, Blessed Assurance, Home Sweet Home, He Paid The Price, Nailed To The Cross, Song For A Winter's Night, Daybreak In Dixie, Our Last Goodbye

Organize your Back Issues
in our sturdy, durable, attractive binders.
Call 800-413-8296 to Order

Bull Harman
Rosewood, Spruce & Ebony
Bulls Eye Records MM-36437-2

Reviewed by
Christopher Thiessen

After listening to this CD several times, I believe one of the consistent hallmarks of Bull Harman's music is its great "listen-ability": there is something on this CD for almost anyone. He's selected music from a wide variety of sources (Lennon & McCartney, Anne Murray, Charlie Monroe and Dixie Hall, among many others), included a number of self-penned tunes, and set up a great balance between vocal songs and instrumentals. But in addition to that mechanical balance, there's an infectious quality to Bull's music that encourages listening. It seems that he's just having a lot of fun making the music, and that quality consistently comes through, regardless of the number of times you spin the CD.

A couple of years ago I heard Bull play several times at a Roanoke Bluegrass Weekend. What really appealed to me then was his ability to produce an ensemble sound when he's playing alone. He carries a tune forward by establishing a great balance between rhythm and lead, and never letting the melody stray too far from home. So, the first tunes I listened to from this CD were the Bull-only tunes: "Norwegian Wood," "Cross Eyed Cricket," and "Your Last Chance." Whether he's blazing through an up-tempo tune like "Cross Eyed Cricket" or playing an instrumental ballad like "Your Last Chance," his style and presentation are compelling (plus he's got a whole sack full of flatpicking licks worthy of learning).

I then jumped to the instrumentals Bull performs with others. "Lost In The Shuffle" (Bull's professed favorite cut on the CD) opens with a brash rake across the strings and never looks back. "Waitin' On Cecil" (a Harman original) immortalizes the tardiness of his mandolinist to our musical benefit. Adding a clawhammer banjo and fiddle provides an old-timey flavor to "Arkansas Traveler," and "Trim Cane" rockets out of the musical stall as each musician rides the tune. Add in "New River Train" and instrumentals comprise more than half of the CD!

Finally (and only later I realized that I had shortchanged myself) I listened to the songs. Bringing in a number of stellar vocalists (like Carl Jackson, Valerie Smith, Rhonda Vincent, Bo Jamison, and others), Bull adds another entire dimension to the CD. My personal favorites were "C.F. Martin and Me" (which provides the CD's title) and "January Wind."

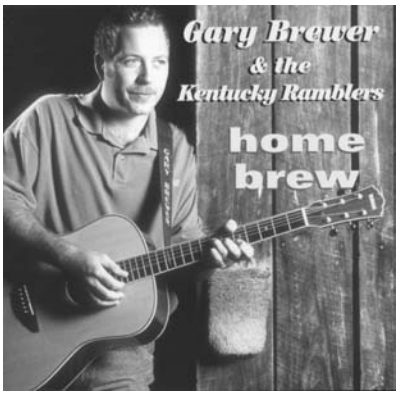
I also a great reader of the booklets included with CDs (what used to be called "liner notes" back in the age of vinyl). So I really appreciated the descriptions for each tune; they help me feel a little more connected to the tunes.

In short, there's little to dislike and a whole lot to appreciate with this, Bull Harman's second CD. If you don't have at least one of Bull's CDs in your collection, you should. This one's still getting a lot of time on my CD's turntable, even after I've listened to it for this review!

Song List: Lost In The Shuffle, C.F. Martin & Me, New River Train, January Wind, Waitin' On Cecil, Please Search The Book Again, Arkansas Traveler, Baby You're Gone, Cross Eyed Cricket, Snowbird, Trim Cane, Ozark Mountain Memories, Your Last Chance

Visit *Flatpicking Guitar Magazine* on-line: flatpick.com

Gary Brewer and the Kentucky Ramblers
Home Brew
Copper Creek CCCD-0202



Reviewed by Bryan Kimsey

I try to give honest reviews and be honest with you. A few years ago I reviewed a Gary Brewer CD and, disappointingly, was not impressed. I'd heard so much about Gary's energy and zest and drive and that CD just seemed flat and dull to me. But let me tell you this one isn't that way! This one does have all the energy and zest and drive. This one just flat-out goes! I don't know what happened between then and now, but whatever it was, it worked. Home Brew is bluegrass the way it oughta be done. Brewer has a great band with him on this album, with just a few guest stars and they seem to share his zest.

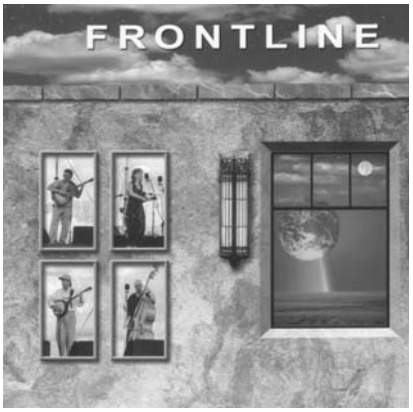
Good mix of songs here, with some bluegrass chestnuts, some originals, and a couple of instrumentals. Larry Spark's "Lonesome Guitar" is Gary's flatpicking showcase and he does a nice job of picking here. But what I notice besides his leads is a really strong rhythm guitar. Could just be the mix, but I don't think so. The guitar seems to really hide and punch in all the right places. I think it's just Gary's playing. And if that's the hand-crafted Yamaha he's holding on the cover that we hear on this album, it sounds really good. There's not a lot of flatpicking on the CD, but there's enough to let you know that Gary can do it. It is a bluegrass band, after all. Vocally, of course, Brewer is excellent. I wish I had a voice like his!

Home Brew is a really good bluegrass album and I'm glad I gave it a listen. It showed me what the Gary Brewer sound is all about, and I think any fan of great guitar playing in a bluegrass context would like this album.

Song List: Elvis On Velvet And Monroe On Grass; Dance In Old Kentucky; Chattanooga

Dog; Poor Ellen Smith; God Was There; Old Dan Tucker; I Haven't Seen Mary In Years; Molly And Mildred; Lonesome Guitar; Pastures Of Plenty; Sea Of Heartbreak; Little Liza Jane

Frontline
Mansions of Kings
LICD 1003
www.frontlinebluegrass.com



Reviewed by Bryan Kimsey

Frontline is flatpicker Dale Adkins' latest group and it's a smokin' band! The lineup is fiddle, guitar, banjo, and bass and the guitar gets plenty of air time in this band. Let me repeat that: you're going to get plenty of guitar on this album! You're also going to get plenty of great banjo playing via Dale's long-time sidekick, that "other Dale", Dale Williams. And you'll get some great singing and fiddling from Leah Larson and bassist Joseph Wimhoff. Together, they're Frontline.

Dale [Adkins, that is: all "Dale's" will refer to the guitar player, as is appropriate for a *Flatpicking Guitar Magazine*] has really matured as a player since we last heard him with his old band, Out of the Blue. He was really good then, but now he's really, really good (as in "a major force"). He's incorporated much of David Grier's twisty approach with the tone and fluid slides and slurs of Tony Rice into something that easily identifiable as Dale Adkin's own style. I can always hear the melody and he rarely, if ever, stoops to playing pure licks. His instrument "Twisted" is a pretty apt title for a tune that nut-shells Dale's wild side. The interesting thing, though, is that he's not always "twisted". He can play very straight-forward and very pretty when the tune calls for it. I also noted his excellent rhythm guitar playing. This guy has studied the G-run and it's very evident on the tunes where the band lays back and lets Dale just play rhythm behind the singers. Adkins gets excellent tone out of his guitar (he's holding a sunburst slope-shouldered Santa Cruz on the cover) in both lead and rhythm.

I've listened to quite a few flatpicking-oriented CDs over the past year and I'd put this one at the top of the list. Not only does it contain some great flatpicking, but it is excellent band-music with some very nice vocals and tight, exciting playing by everyone involved. An excellent CD all the way around.

Song List: What Kind Of Love Is This?; Twisted; One Day I'll Walk; Train Going South; I Know You Still; Lost Soldier Son; Sweet Dreamin' Man; I've Just Seen The Rock Of Ages; Dead End; When Life Is Good; Carry Me Back To The Bluegrass; Mansions Of Kings

Orrin Star
No Frets Barred
GE-02

Reviewed by Bryan Kimsey

No Frets Barred is a re-release of an album that was pre-re-released in 1982 and it is released here (for the first time!) in modern format. Yes, we're talking about the compact disc, ladies and gentleman (soon to be eclipsed by the DVD, of course), featuring, in this case, some excellent mandolin, guitar, and banjo playing by our very own FGM columnist Orrin Star [copious applause]. DVD continues to fascinate me, but I've gotten used to the CD format now and can listen to the music without being overwhelmed by the technology behind it. Thus, I'm pleased to report that *No Frets Barred* is really good stuff. In the liner notes, Orrin mentions how he listened to the album "for the first time in many years and was moved by its spirit and energy." I agree! This album really does have a special energy that I find lacking on many of today's recordings. It's like Orrin was just discovering some of the instruments, was excited by what they had to offer, and yet had the technical skills to express that excitement.

We get a pretty good mix of tunes here, as the titles suggest. Fiddle tunes (none actually done on the fiddle, though), Western swing, Eastern swing, Australian swing, and a couple of vocals. Orrin overdubs instruments, creating a diverse mix that doesn't always use everything he can play on every song. Therefore, we have not only a nice mix of styles but a nice variety of sounds in those styles. There's a guitar tune, a mandolin tune, a banjo tune, tunes that mix instruments, and the vocals. It all works together to make a very interesting album. Stylistically, musically and technically, Orrin can pick. I mean, the boy (and he was a boy in 1982) really can pick! You'll find some chops on this CD that'll make you think "Hmm..neat lick! I think I'll incorporate that one into my own style!". Good tone, too. All the instruments sound good on this recording, yes, even the banjo. Even the singing's good! In fact, I wish Orrin would have sung more, because anybody can pick, but not everyone can sing.

As I hope you can tell, I liked *No Frets Barred*. Orrin's not pulling our leg or just trying to sell CDs when he says this album has "spirit and energy". It really does. I would've said those exact words myself, even if Orrin hadn't graciously supplied them for me. I suggest that you part with $15 (or so) of your hard-earned dollars and get a copy of this CD.

Song List: The Other Way Around, Sweet And Shiny Eyes, Stumble, Wonderful Dish Rag. Chicken Reel, Lady Be Good, Cotton Patch Rag, Alcatraz, Old Joe Clark, Muskrat Ramble, Took My Gal A Walkin', Waltzing Matilda/By The Rivers Of Babylon

Cathy Fink and Marcy Marxer,
Postcards
(CMCD 203)

Reviewed by Skip Staples

A few years ago cable television ran a program called The Armchair Traveler. As the title states, you could see the exotic, far away places of the world without leaving your own home.

Cathy Fink and Marcy Marxer have recorded a new CD with much the same idea, providing a varied and eclectic selection of music as we create our own pictures. Their aptly titled CD, *Postcards* contains twelve wonderful tunes and songs in a variety of musical styles, including Gypsy jazz, traditional mountain style, old-time country and western, Scottish and bluegrass

The five-time Grammy nominees are well known for their unusual tastes in music. People in the record industry find it hard to categorize these two talented ladies for this reason, and that's a good thing for us. Cathy and Marcy often say, "We play what we like," and it certainly shows on this latest CD.

Postcards starts out with a Pete Sutherland song, "Fools Gold," done here with a definite Celtic flair. Marcy plays excellent lead on the lute-like cittern, an instrument popular during the Renaissance and once called the "English guitar." She plays several other instruments including the accordion, udu drums, and the pennywhistle which gives the song a "Highlands" sound. The beautiful and haunting "Birds And Ships" is a rarely heard song from the Woody Guthrie Archives. Cathy and Marcy do it simply with guitar, pennywhistle, and exquisite harmony. It tells the story of a lonely lover who watches and waits for her sailor to return from the sea.

But don't be fooled by a pennywhistle and a sea shanty. This is not a Celtic CD. We're going to many other places.

On several tracks Cathy and Marcy are joined by well-known bassist, banjo picker, and traditional dancer Mark Schaatz. In addition to Mark, Rickie Simpkins adds traditional country and western fiddle on "Hopelessly In Love," an Ola Belle Reed song that should have been a country and western hit back in the 1950s.

For you flatpick and fiddle-tune heads, Marcy shows her significant flatpicking skills on "Mason's Apron," done in a traditional style but with a little bit of swing thrown in. And speaking of swing, we soon stop in at the Hot Club of Paris for a tune called "Valse a Django." Cathy's acoustic guitar and Mark's bass lay down a solid background for Marcy's lead electric work on this rare waltz from Mr. Reinhardt himself. We think Django would be pleased.

Cathy and Marcy make excellent tour guides, a fact made obvious by selections that cross musical time barriers as well as geographical ones. For example, "It's The Girl" is done in three-part jazz harmony style pioneered by the Depression-era Boswell Sisters and made world-famous in the 1940s by the Andrews Sisters. Special guest Grace Griffith joins Cathy and Marcy to add the middle harmony.

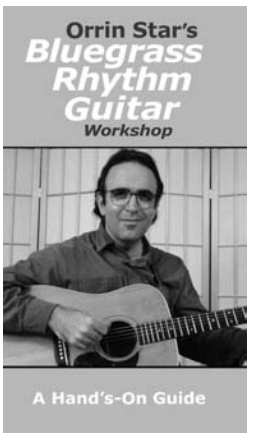
Cathy's strong, low voice on "Long Time Travelin'" and again on her own composition, "Survivors Of The Storm" brings Joan Baez to mind, both in vocal style and in song selection. In fact, "Survivors Of The Storm" is an excellent choice as a theme for a PBS special on child abuse and neglect. Any alert television producers out there?

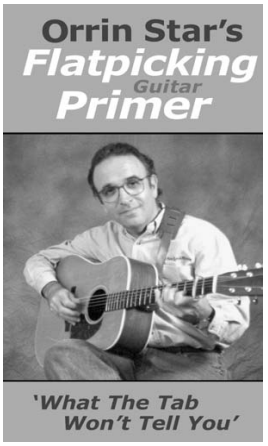
Pete Seeger's "Arrange And Rearrange" and a selection from Australian singer/songwriter Bernard Carney "Here Is The Chorus," demonstrate that Cathy and Marcy have a sense of humor and obviously enjoy what they do.

We enjoy what they do, too. In this writer's opinion, *Postcards* is the best recorded work from Cathy Fink and Marcy Marxer to date. It's a good CD for just listening and it's educational as well. We're certain there's a lot more good stuff to come from these two world-traveling artists.

Learning to Flatpick is as Easy as 1-2-3

1 - 2 - 3

Solid Fundamentals

Powerful Rhythm



Tasteful Solos

To Order each of these great Flatpicking Videos
Call 800-413-8296

"My friends all laughed when I said 'I'll sing harmony.' But they didn't know my secret..."

I never was any kind of singer, I could play a few instruments okay, but when everybody leaned their heads together for some harmonizing, I just didn't fit in. I couldn't hear what vocal went where! I just figured it took talent to be able to sing harmony, & I didn't have it.

Then I met this guy at a festival. We were doing a little shade-tree picking, & he was singing wonderfully. When we finished "Will the Circle Be Unbroken," he asked me why I didn't join in on harmony.

"I can't harmonize," I said. "I didn't want to mess up your singing by sounding like a bullfrog in heat."

"Sure you can harmonize! Why, I'd even give you this guitar if I can't teach you right now how to do the tenor harmony!"

Well, he had me singing a good tenor harmony so easily I just couldn't believe it. Singing harmony was a skill, not a big mystery!

"How did you learn to teach harmony like that?"

"It's not hard," he replied. "let me loan you my CDs, and you'll see my secret."

He handed me a CD pack entitled "How To Sing Bluegrass Harmony." I never bought a mial-order course. I just couldn't thrust I'd get good instruction from something I couldn't try out right away.

He told me, "This course came with a guarantee...if I didn't think it was good within 10 days, I'd get my money back. And it couldn't hurt to try it with a guarantee!"

"But you could sing harmony a little, so you could learn quicker--"

"nope! I sang harmonhy like a bullfrog in heat, too!"

We laughed, and he left me with a cheerful, "Try those tapes out."

Well, I played that course all the way home in my car, and I sang til I was hoarse. I sure felt like I was learning... but the real test was yet to come.

Next Tuesday I met with my pickin" buddies, like I always do. Just before we started "Fox On The Run," I told my friends I was going to sing harmony. They all laughed (I knew they would), and Charlie cracked, "What kind of harmony? Froggy tenor?"

"Let's just do it," Isaid. "I got a surprise for you boys."

They kept giggling, but you should've seen their faces when I started singing harmony. They were amazed. Charlie even accused me of getting 'harmony surgery.' Naturally, they all wanted to learn my secret. I just smiled, and said "Harmony singing is a skill as much as a gift. And this course got me working my skill the right way."

If you never thought you could sing bluegrass harmony, you ought to try this course. It's guaranteed. And who knows---your "bullfrog tenor" days may soon be over!

Sing Bluegrass Harmony 1 (2 CD's) $24.95
Sing Bluegrass Harmony 2 (2 CD's) .$24.95
Sing Bluegrass Harmony 3 (2 CD's) $24.95
Sing Gospel Harmony (2 CD's) .$24.95

These people are learning to sing harmony & they think it's great!

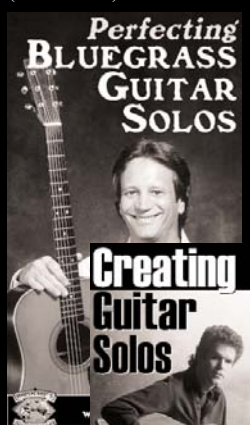
"Great job on the How to Song Harmony tapes---I've really enjoyed them & they've made it a lot easier to learn new songs not on the tapes." --L.J. Rhodes Tampa, FL

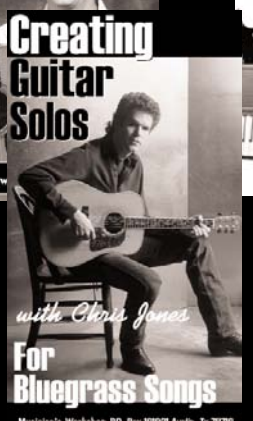
"All I needed was for someone to separate the harmony parts on tape. Nnow I'm making progress, & it sure is fun!" --Gary Mitchell Hampton, GA

Special Offer!

Buy any 2 items, get free shipping!
Buy any 3 items, Get a 4th of equal or lesser value for Free, plus Free Shipping!

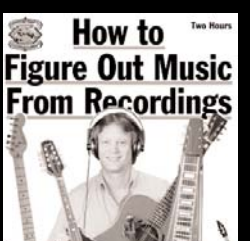
(video/book) $29.95





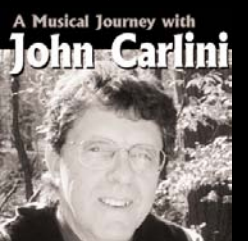
(video/book) $29.95

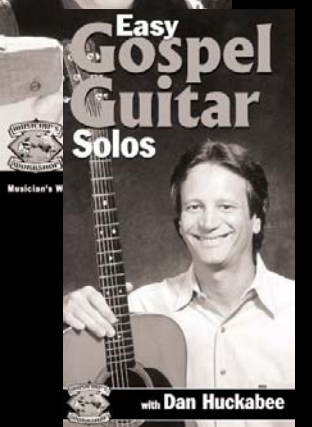
(video) $39.95 (2 Hours)



(video) $39.95 (2-Hours)

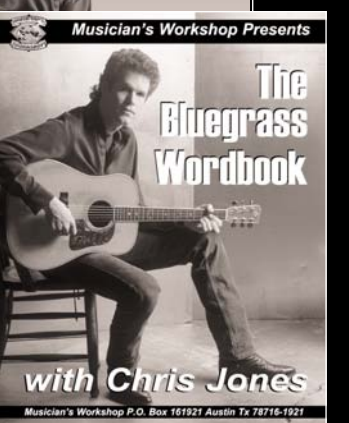
(video/book) $29.95





(video/book) $29.95

(book/2 CDs) $29.95



(book/3 CDs) $32.95

Musician's Workshop P.O.Box 161921 Austin Tx 78716-1921 **800-543-6125**

*Dealer inquiries welcome *Call for shipping cost *Free Catalog **www.musicians-workshop.com**

CLASSIFIEDS

Classified ads will be accepted for guitar and musical related items @ 40¢ a word, 50¢ a word for bold lower case type, 60¢ a word for bold upper case type. Please call (800) 413-8296 to order, or send ad to High View Publications, P.O. Box 2160, Pulaski, VA 24301

Instructional Material:

VIRTUAL BAND BLUEGRASS METHOD.
For **Guitar, Dobro, Mandolin, Banjo, Fiddle** or **Bass.** Matching and progressive arrangements, theory, technique, backup, multiple tempos. **Book** and **play-along CD** $25.00 ppd. Specify instrument. Jay Buckey, 4017 N. Torrey Pines, Las Vegas, NV 89108 (702) 396-7824. Email: virtualband@juno.com. **FREE TABLATURE** at www.jaybuckey.com

GUITAR JAM: Play leads to "Blackberry Blossom," plus 11 other classics with our back-up band. A fun way to develop timing. Tape and TAB booklet $16.95 ppd.
Custom Practice Tapes now available! Choose from almost 400 songs and we'll play them slow and fast for twice the jamming. Andy Cushing, 6534 Gowanda St. Rd., Hamburg NY 14075

MUSIC THEORY COURSE FOR GUITAR
Correspondence Course. Certificate issued on completion. Beginning courses also available. Course outline and enrollment order form for this and other home study courses, write to: Jim Sutton Institute of Guitar, 23014 Quail Shute, Spring, TX 77389 E-mail: JSuttonISG@aol.com
Web Site: http://guitar-jimsuttoninst.com
800-621-7669

FREE HAROLD STREETER CATALOG
Over 1,000 flatpick and fingerstyle tabs and cassettes, beginning to advanced. Bluegrass, country, Celtic, Gospel, blues, jazz, and more. LeWalt Publishing, 4930 East Horsehaven Ave, Post Falls, ID, 83854, USA 208-773-0645, www.lewalt.com

TEXAS MUSIC AND VIDEO PRESENTS SUPERCHARGED FLATPICKING!
David Grier slows down Wheeling, Old Hotel Rag, Engagement Waltz, Bluegrass Itch, That's Just Perfect, Eye of the Hurricane, Impulsive, Shadowbrook, Smith's Chapel, Porkchops and Applesauce, and Lone Soldier - $29.95. Also videos from Joe Carr, "60 Hot Licks for Bluegrass Guitar" and "Bluegrass Flatpick Favorites," $29.95 each or both for $49.95. Advanced Concepts, PO Box 830, Levelland, TX 79336, 1-800-874-8384, Fax 806-894-2580, Web: musicvideo.com
www.musicvideo.com

CUSTOM PRACTICE CDs. Tabs with practice CDs with slow/fast guitar accompaniment. Only $1.50 per song. 100s of titles. Flatpick Guitar, 3-finger style Banjo, and Mandolin. Write for list and more information. Eddie Collins, 8407 Loralinda Dr., Ausitn, TX 78753 or check www.eddiecollins.biz.

GUITAR LICK CARDS: from standard to stellar, 81 licks are isolated on playing cards. Line them up with the same chord progression as your favorite song and voila! It's a new arrangement! Rearrange the licks for endless variations. They're inspiring! Available for mandolin and banjo too. $11.50 ppd. per set. Andrew Cushing, 6534 Gowanda St. Rd., Hamburg NY 14075.

FLATPICKING MERCANTILE
Your resource for all flatpicking instructional material, CDs, Videos, Tab books, guitar accessories, and more.
Call 800-413-8296 for a free catalog, or visit us on the web:
www.flatpickingmercantile.com

DVDs From Musician's Workshop

$29.95 Each
Special Offer!
Buy 2 get Free Shipping!
Buy 3 Get a 4th Free
& Free shipping!

Musician's Workshop
P.O. Box 161921 Austin, TX 78716
Call Today! . . . **800-543-6125**
*Call for shipping cost
musicians-workshop.com

CLASSIFIEDS continued

Guitars, Strings, and Accesories:

STEVE SWAN GUITARS is the only authorized retail dealer for MERRILL GUITARS. We supply the finest artist grade Adirondack Spruce tops and Brazilian Rosewood for the C-28s that we get in the shop. For more details write to 161 W. 25th Avenue #201-A San Mateo, CA 94403, Call (650) 572-8400, Fax (650) 401-7306, email stevswan@mindspring.com, website www.steveswanguitars.com

SANTA CRUZ TONY RICE models new and used. Best selection anywhere. STEVE SWAN GUITARS (650) 572-8400
stevswan@mindspring.com
www.steveswanguitars.com

SWAN 1935 FLATPICK D AND 1938 FLATPICK D are perfect vintage recreations of the classic 1930s D-18s made exclusively for Steve Swan Guitars. We have supplied the finest artist grade Adirondack spruce tops and Brazilian Rosewood headstock overlays to make these guitars truly special. (650) 572-8400 stevswan@mindspring.com www.steveswanguitars.com

Guitars New and Used. Authorized Dealer for C. F. Martin, Huss-Dalton, Stelling, Santa Cruz, and Gibson. Also banjos, mandolins and fiddles. Discount prices. Call or write for current listing. The Bluegrass Connection, P.O Box 92, Birch River, WV, 26610. Phone: (304) 649-2012

DAN LASHBROOK
ACOUSTIC GUITAR SET UP
Fossil Ivory Bridge Pins, Nuts, and Saddles. Neck Re-sets, Fret Jobs, Crack Repairs. Specializing in helping you get the best performance out of your guitar. Occasional high performance gutiars for sale.
Call 828-252-1641

MARTY LANHAM will make you the guitar of your dreams from his collection of rare and wonderful tonewoods. Finest sound and craftsmanship. Order now for delivery in 2002.
NASHVILLE GUITAR COMPANY
615/262-4891 www.nashguitar.com

GUITARS FOR SALE
Gallagher Guitars (new & used),
Tut Taylor Resophonics,
Call Alligator Music—
ask for Gary Gordon,
gatormusic@hotmail.com
(618) 443-5051

"TOR-TIS" SHELL PICKGUARDS
Many patterns to choose from. Impecable workmanship. http://www.stringpull.com, click on inventory or (703) 978-5479
MC/Visa

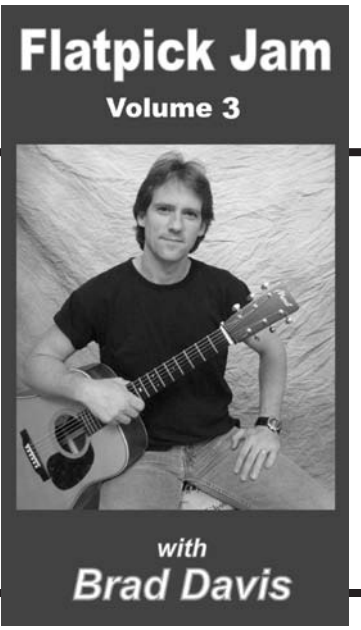
EUPHONON COMPANY STRINGS - First quality major manufacturer strings in bulk at fantastic savings. Same strings you buy in music stores, without the expensive packaging. Acoustic guitar sets extra-light, light, or medium: 80/20 bronze $25.00/dozen, $15.50/half dozen; phosphor bronze $26.50/dozen, $16.50/half dozen. All prices post paid. Twelve string, electric guitar, banjo, mandolin, dulcimer, special gauges available. Write for String Catalog. Euphonon also offers guitar repair and building supplies; Write for Luthier's Catalog, Euphonon Co. PO Box 100F, Orford, NH, 03777, 1-(888) 517-4678

GUITAR FOR SALE
Taylor 855 12-string, like new, $1760.00.
Contact Jim Kelley
at home 770-998-6936,
office 770-457-6606

Exotic Hardwood Guitar Picks
Beautifully Handcrafted
Unmistakable clarity & tone
www.Woodenpicks.com

FLATPICKING MERCANTILE
Your resource for all flatpicking instructional material, CDs, Videos, Tab books, guitar accessories, and more.
Call 800-413-8296 for a free catalog, or visit us on the web:
www.flatpickingmercantile.com

Brad Davis' Flatpick Jam, Volume 3 is now available on Video and CD



Volume 3 Songs: Katy Hill, Lonesome Road Blues, Cherokee Shuffle, Cattle In the Cane, Over the Waterfall, Coo Coo's Nest, Fisher's Hornpipe, Liberty, Texas Gales, Ragtime Annie, Redwing

Gallagher Guitars

A commitment to quality since 1965

Doc Watson Signature Model

Thanks to these and all the other fine musicians who have played a Gallagher Guitar over the years

Michael Bacon (The Bacon Bros.) Tom Bocci Carlene Carter Mike Cross Charlie Daniels Neil Diamond Larry Gatlin Mark Gillespie The Gordons (Gary & Roberta) Billy Grammer James Griffin Jim Hurst Waylon Jennings Chris Jones Grandpa Jones Wynona Judd Steve Kaufman Robin Kessinger The Kruger Brothers Claire Lynch Merle Fest Winners Dan Miller (Editor Flatpick Mag.) Roger Miller Paul Overstreet Gayla Drake Paul Don Potter Robert Schaffer James Taylor Aileen & Elkin Thomas The Carl Tipton Family The Watkins Family Doc Watson Merle Watson Richard Watson Bud Wilkinson Winfield Winners (since 1978) Tom Wopat Peter Yarrow (Peter, Paul, & Mary) Paul Yandell

Thanks to these fine Dealers for their support over the years.

Alligator Music
Sparta, IL 62286
Phone: 618-443-5051

Artisan Guitars
Franklin, TN 37064
Phone: 866-265-5993

Blue Moon Guitars & Music
West Jefferson, NC 28694
Phone: 336-246-3275

Broadway Sound
Knoxville, TN 37917
Phone: 865-637-1644

Buffalo Bros. Vintage Guitars
Carlsbad, CA. 92009
Phone: 760-434-4567

Bucks County Folk Music Shop
New Britain, PA 18901
Phone: 215-345-0616

Celestial Mtn. Music
Brevard, NC 28712
Phone: 828-884-3575

Custom Fretted Instruments
Sparta, TN 38583
Phone: 931-657-2398

Janet Davis Music
Bentonville, AR 72712
Phone: 479-855-0700

Davis & Sons Guitar Shop
Camden, SC 29020
Phone: 803-713-1000

Discount Music LLC
Chamblee, GA 30341
Phone: 770-457-3400

Fireside Music
Memphis, TN 38125
Phone: 901-507-6535

Fretted Instruments
Birmingham, AL 35409
Phone: 205-879-6489

Minor Chord
Acton, MA 01720
Phone: 978-264-0299

The Music Barn, Inc.
Greensboro, NC 27403
Phone: 336-272-2118

Music Folk
Webster Groves, MO 63119
Phone: 314-961-2838

My Favorite Guitars
Naples, FL 34112
Phone: 239-530-7425

Scales Street Music
Reidsville, NC 27320
Phone: 336-349-3000

T. G. Music
Goshen, IN 46526
Phone: 219-534-1243

Vic's Guitar Cave
Forest Grove, OR 97116
Phone: 503-357-2787

Gallagher Guitars
P.O Box 128
Wartrace, TN. 37183
Ph./Fax: 931-389-6455
www.gallagherguitar.com

You can get anything you want at Alice's Restaurant

You can get anything you want at Alice's Restaurant

Walk right in it's around the back

Just a half a mile from the railroad track

You can get anything you want at Alice's Restaurant

– written on a model D-18 after being rejected for the U.S. military due to a littering conviction, 1966

"ALICE'S RESTAURANT" by Arlo Guthrie, copyright ©1966, 1967 (renewed) by Appleseed Music, Inc. All rights reserved. Used by permission. ©2002 C.F. Martin & Co. **martinguitar.com**